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ALEXANDREA AD ÆGYPTUM

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ALEXANDREA AD ÆGYPTUM

A GUIDE TO THE ANCIENT AND
MODERN TOWN, AND TO ITS
GRAECO-ROMAN MUSEUM

:: BY EV. BRECCIA ::

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Fig. 1.

INTRODUCTION TO THE FRENCH EDITION

At the commencement of the xixth Century, when Mohamed Ali conceived the idea of reviving its prosperity, Alexandria had dwindled to a village of 5000 or 6000 inhabitants, and lay sunk in slumber on the long neck of land which in the course of years had grown upon the site of the ancient Heptastadium.

There, where the town of the Ptolemies had led its life of magnificence, splendour and glory, ruin and death for centuries reigned supreme. Where the brilliant rays of the sun had shone on gold and bronze and marble, there remained alas! only an immense cemetery asleep in the sadness of an infinite silence.

What had become of the noisy city where « no one was idle », where artists, poets, philosophers and critics

had exercised their refined intelligence, where the love of gain was equalled only by the love of pleasure, and where women were as beautiful as they were frail?

Nothing remained! The sadness of death was everywhere. The area of the town shrunk more and more, and the cemeteries, which originally were situated to the East and West, encroached upon and almost entirely usurped the land formerly crowded by habitations. (fig. 1).

Here and there stood a solitary palm tree, its leafy crest, high above its long naked trunk, floating mournfully in the northern breeze. Cleopatra's Needle and Pompey's Pillar, in melancholy pride, like two giants surviving the disaster, gazed at one another from afar and told each other a tale of sorrow.

Slowly but surely the sand, in the idle and abandoned harbour, was silting up the sheltering ports that had held the mighty fleets of the Hellenistic epoch.

To the great Mohamed Ali belongs the credit of resuscitating the dead town of Alexandria. Success rapidly followed his courageous initiative. The remodelling of the Mahmudia Canal in 1819, together with the works undertaken in the harbour of Eunostos, helped Alexandria to recover part of the commercial activity which had been so prominent a feature of her former life. The Prince offered safe and liberal hospitality to Europeans and their trading colonies grew in number very quickly. Death gave way to life, and in 1882, when the British occupied Alexandria, its population was some ten times what it had been at the commencement of the century. Since then, the town has increased enormously, in wealth, population and area.

The Alexandrians of to-day have been accused of

ignoring or neglecting the remains of their city's glorious past, for their feverish activity in levelling and building, causes many precious monuments to be broken or covered up, perhaps for ever. This state of things has been for two generations a source of anxiety and sorrow to archaeologists and to historians, but in spite of vandalism there are still many interesting things to be seen in the town of the Ptolemies. Nothing is more false than the widely spread idea that Alexandria has nothing to show to its visitors. This fiction has arisen from the fact that Alexandria is owing to its position, a point of arrival and a point of departure. The tourist arrives in Egypt eager to see the Pyramids and the grand ruins of Pharaonic civilisation whose description have stirred his imagination since childhood. When he returns, he is homesick or anxious to see other countries. Alexandria for him, is nothing but a port. But if he does not hurry, he will have but an incomplete idea of the marvellous history of this country, dead a hundred times and a hundred times resuscitated, and he will leave with a regrettable gap in the series of his impressions and his knowledge. We hope to demonstrate this clearly.

. . .

Perhaps I may be allowed to add a few words to the introduction to the first edition. It is pleasant to be able to state that the growing interest of travellers in Alexandria has made it necessary to reprint this volume. The town is improving rapidly and continuously in hygiene, comfort and all modern progress. The extensive new public parks, the broad quays now constructed along the sea front, the drainage works, the

opening of new hotels, render a stay at Alexandria both pleasant and healthy. Travellers and visitors, more numerous every day, keep on adding to the chorus of praise that hygienists have given to the climate of our town and its suburbs from Ramleh to Abukir. Weigall, the English historian, recently affirmed from his personal experience, that there was perhaps no climate in the world that could rival that of Alexandria towards the beginning of summer ⁽¹⁾.

As for the present volume, I ought to say that it is not a simple reprint, but an almost entirely new work, carefully revised and much developed.

Some readers would perhaps have preferred a more definite pronouncement on questions of Alexandrian topography; but the student knows well that in these questions doubt is often the most scientific conclusion.

The Bibliography which follows each section, gives the most important publications on the subject, and all these publications, or very nearly all, can be consulted in the Archaeological library which is attached to the Museum and which is opened to the public at the same hours as the Museum.

It is my pleasant duty to thank the Istituto Italiano d'Arti Grafiche for the care it has taken in the printing and illustrating of the volume.

The photographs, for the most part, have been taken by Mr. Reiser; many are due to the friendly help of Dr. Arnaldo Rietti, others were provided by Mr. C. Mamluk, and some by Mr. Mohamed Saudi.

My sincere and grateful thanks are due to my late

(1) * There is perhaps no climate in the entire world so perfect as that of Alexandria in the early summer *. (Weigall, *Life and Times of Cleopatra, Queen of Egypt*, p. 21).

friend Father J. Faivre, S. J., to Professeur G. Lefebvre and to the late Mr. V. Nourrisson, who all gave me their willing help in the thankless task of the correction of the proofs. Father Faivre kindly revised my entire manuscript.

Finally I must not forget to thank Dr. Alexander Granville, the Ex-Director General of the Municipality, a man of broad and enlightened mind, whose desire it was that the book should be well printed and fully illustrated.

E. BRECCIA.



Fig. 1.

PREFACE TO THE ENGLISH EDITION

This translation was ready early in 1917, but its printing has been delayed by the war, by strikes and the many other difficulties that nowadays render publication slow and uncertain.

I wish to thank M.^r C. C. Edgar for the invaluable help given me in bringing out this work.

Proofs were read by him, by D.^r Alex. Granville and Marica Fabri. If this Edition should prove acceptable to my English readers, it will be greatly due to the aid and ready help I have received from these friends.

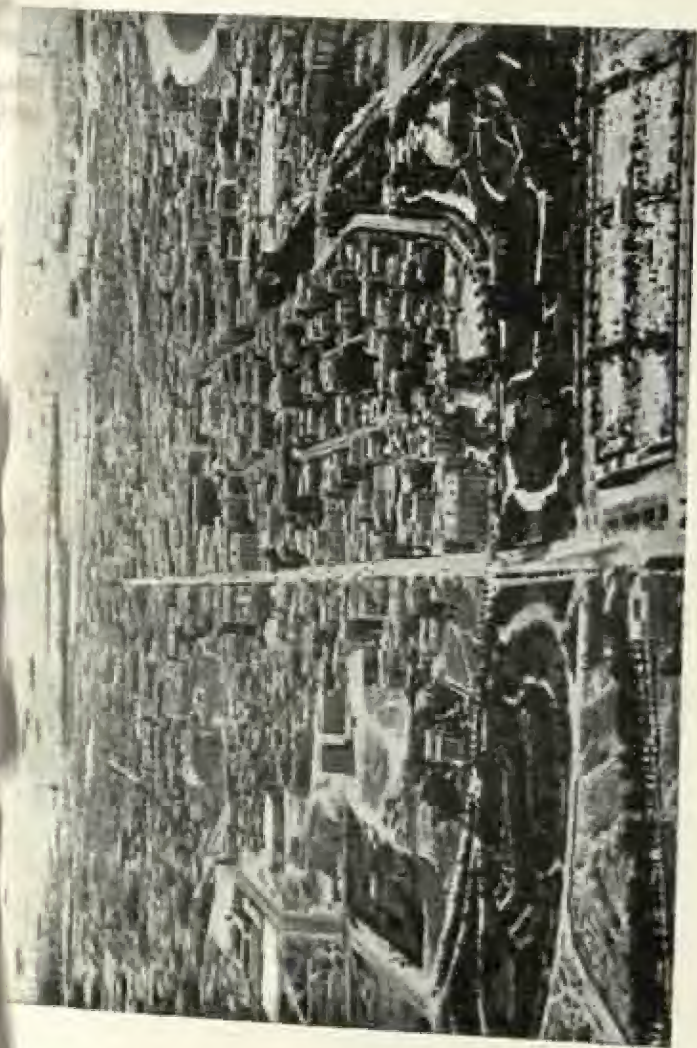
The late Sir Armand Ruffer very courteously read through the chapter on Mummification which I have written especially for the English Edition.

Revisions have also been made in the text and new illustrations have been added. The present work is in some way the nucleus or the ground-plan of a work which I am preparing in my native language, History of Alexandria and its Civilisation.

January 1920.

E. B.

Fig. 3.





THE MODERN TOWN

Il non il flutto del deserto ardente
e non la fuga dei barbarici anni
valle a domare quella balda figlia
del greco eroe,
Alacra indurte a la sua terra vita
alla vorrea, sollecitando i fati.

CARDUCCI, *Odi Barbore*,
Alessandria.

Population. — According to the last census the population of Alexandria amounts (1917) to 433,000 inhabitants approximately. As for the elements and nationalities that compose it, it is true to say, *mutatis mutandis*, that the conditions of the Graeco-Roman epoch are closely paralleled; once more Alexandria can be defined as a cosmopolitan city. Nearly 70,000 foreigners can be counted amongst her inhabitants, of whom about 30,000 are Greeks, more than 10,000 Italians, and several thousand French, English and other British subjects (Maltese, Indians), Austrians, Germans, Syrians, and Armenians; there are also certain numbers of Turks, Swiss, Spaniards, Americans, natives of Barbary and of Morocco, and Russians. Each country is represented by a Consul.

From a religious point of view variety is no less marked. The majority is naturally Mussulman, but there are also many Catholics of different rites, many members of the Orthodox Church, Protestants, Israelites, etc. All the religions represented in Egypt have churches or temples at Alexandria: for some indeed Alexandria is the principal seat of religious authority.

One might be inclined to believe that such a variety of races, languages, religions, and manners could not constitute a town whose essential qualities are precisely tolerance and reciprocal respect. Alexandria, however, is a proof that much prejudice and racial hatred, much chauvinism, much religious fanaticism may grow milder, and may even disappear, when a race or a nationality has occasion to live in daily contact with other races and other nationalities, and can learn that each one of them has qualities that cannot but be appreciated and faults that may be tolerated.

Should any misfortune take place in one section of the population it is considered as a misfortune for the others too, and all with touching unanimity try their utmost to remedy it. Each retains his political, social and moral ideal, but they all respect that of others, and no one insists that his is the best or the finest and that it ought to govern the world.

Such, briefly, is the admirable state of things in Alexandria with regard to the social relations of the inhabitants. It is evident that among so many sections there are sure to be elements that leave much to be desired, but let us hasten to add, to the credit of the town, that in proportion to the number of its inhabitants, crimes committed in Alexandria are inferior in number and in gravity to those of other towns with populations equal in size.

The Alexandrians of today can be considered without doubt amongst the most hospitable people in the world: *Gelal-el-Din ben Mokram*, a Master of those who know by heart would be surprised how he could have sung in former days. He who descends at Alexandria receives as gift of hospitality — Only water, or the description of the Column El Sauari. — When one wishes to treat him well, they go so far as to give him — Fresh air, and point the Pharos out to him. — They also describe the sea and its waves. — Adding also a description of the large Greek barques. — Let not the guest have hope of receiving bread — For in that place there is no man who can read that letter *.

Administrative Organisation. — Alexandria is a Governorate. The Town has been administered since 1890 by a Municipal Council of 28 members, 8 of whom are nominated by the Government, 6 are ex-officio members, 6 are chosen by the general electors (i. e. citizens paying a rent of L. E. 75 per annum), 3 are elected by Importers, 3 by Exporters, and 2 by Landlords (house-owners). More than 3 members of the same

nationality cannot be elected. The Governor of the Town is President of the Council. The members are divided into committees to supervise the different services.

The Council chooses a "Delegation" which is its permanent administrative and executive body. The Delegation is composed of 7 members besides the Vice-President of the Council, who is a member by right, and who presides over it. The direction and supervision of all the services are entrusted to a Director-General who, without having a vote, attends the meetings of the Council, of the Delegation, and of the Committees. The Municipal Service comprises the following branches: 1. Administration and Legal, 2. Receipts, 3. Technical, 4. Scavenging, 5. Parks and Plantations, 6. Sanitary, 7. Veterinary, 8. Archaeological, 9. Library, 10. Fire Brigade. At the end of each year the Administration publishes a volume of the reports of the Heads of the Departments on the progress of the various services.

In spite of the tendency of the Government to centralise in Cairo the direction of all branches of Administration, Alexandria still remains the seat of the Mixed Court of Appeal, Customs, Ports and Lighthouses, the Marine, Sanitary, and Quarantine Council, and the Post Office. For the Administration of Public Security, and for the proper control of other public services which do not depend on the Municipality, the town and its suburbs form what is called a Governorate. The Governor, who is at the same time (as we have already remarked) President, by right, of the Municipal Council, is the representative of the State in Alexandria. He is assisted by a sub-governor, and by the Commandant of the Alexandria City Police. Moreover the Ministers, the Administration of the *Caisse de la Dette Publique*, and the English Diplomatic Agency reside in Alexandria during the summer months.

The family of the Sultan spend a certain portion of the year at their residence, the Palace of Ras-el-Tin.

Climate, Hygiene, Comfort. — In antiquity Diodorus, Strabo, Ammianus Marcellinus, Quintus-Curtius, Celsus and Pliny have praised the salubrity of the Alexandrian climate. This salubrity caused the city to be frequented by valetudinarians, just as certain exceptionally sheltered towns on the coast of the Mediterranean are frequented at the present day. Every year brought a swarm of aristocratic patients to Alexandria to be treated for consumption. "At Alexandria," says Strabo, "the waters of the Nile begin to rise at the beginning of the

Summer, fill up the basin of the lake, and leave no marshy part exposed from which dangerous exhalations might arise. At this same time of year the etesian winds blow from the North, after having crossed a great expanse of sea: therefore the summer is a very agreeable season for the Alexandrians *. The fame of the salubrity of Alexandria was very great even at the time of the Arab historian Makrizi (1441). * Those who busy themselves with cosmography, the description of countries, the arrangement of climates and of regions, affirm that in no other country of the world, the years of men are as long as at Marabut, in the district of Alexandria, and at Wadi Farganah *. Now-a-days, the climate has a rather bad reputation, but one ought not to lose sight of the fact that even if the North and Northwesterly winds dominate here, and if during the months from August to November one of its essential characteristics is great humidity, yet these inconveniences are mitigated by advantages of capital importance. We refer to its great thermal stability, to the incomparable purity of the air, and to the breeze which, during the summer, blows continually from three o'clock in the afternoon. From Meteorological observations of several years it is seen that the minimum temperature gives an average of 16 degrees Centigrade, the maximum temperature an average of 24 degrees. Rarely, even during the hottest months, does the temperature exceed 31-32 degrees. It rains very little in Alexandria and almost exclusively in November, December, January and February (from 4 to 7 centimetres total rainfall every month); for the rest of the year only a few drops fall.

The *Khamsin* is a very hot wind from the desert, of which one is apt to form an exaggerated idea. It generally blows for two or three consecutive days at a time, and that during the 50 days before the Summer Solstice.

Since the Water Company has put new filters into use, the water that is distributed does not present the least danger; on the contrary it is so pure that it can bear comparison with the best drinking water known (1). The Municipality makes constant efforts to ameliorate in an effective manner the hygienic conditions of the town. Many sanitary works have been carried out, many insanitary establishments destroyed, a rigorous sur-

(1) It seems that in the days of antiquity the public health of the poorer classes left much to be desired, on account of the impurity of the water, when this was drawn directly from the canal and not from cisterns. Anyhow in the times of Caesar we have the testimony of *Billiam Alexandrinum*: « Adeo est limosa atque turbida (the water) ut multos variosque morbos afficiat ». Galenus mentions elephantiasis as a characteristic malady of Alexandria. The Emperor Augustus gave much attention to the increasing of aqueducts and to extending them into all quarters of the town.

veillance is exercised over every infectious malady, which is combated mercilessly, so that the percentage of mortality is constantly diminishing. During the last years it has been steadily on the decrease; in 1912 it was reduced to 33.6 % for natives, and 12.8 % for foreigners.

Alexandria offers her visitors pleasant walks and drives, as picturesque as they are varied, also the attractions of a great town, such as horse-racing, sports, theatres, concerts and lectures. There are likewise first-class hotels.



Fig. 4.

Public Buildings. — It can hardly be affirmed that our engineers and our modern architects have equalled Dinocrates or his collaborators and successors in making Alexandria a town of architectural beauty. Indeed we are almost obliged to confess that the greater number of the public and private buildings are of mediocre taste. Some isolated attempts foretell that the sentiment of what is beautiful is beginning to penetrate even the least cultivated minds. Besides the buildings mentioned on a later page, we should like to draw attention to the Banco di Roma, at the corner of Rue Cherif Pacha and Rue Tussum Pacha; the Consulates of France and Italy on the New Quay, in the Eastern Harbour, the Lycée Français at Chatby, (fig. 4) the Italian School in the rue du 1^{er} Khédive (fig. 5), the Egyptian Secondary School at Moharrem Bey (fig. 6). The new public

parks and the broad quay in the Eastern Harbour have certainly contributed to heighten the beauty of the town.

The suburb of Ramleh too, although it is being developed too rapidly and on no preconceived plan, possesses several handsome private properties surrounded by superb gardens. Numerous villas are scattered about under the palm-trees, a picturesque sight. The *Route de la Corniche*, which it has been proposed to make, and part of which has already been constructed, between Silsileh (Cape Lochias) and San Stefano, will follow the shore of the Mediterranean for a distance of eight kilometres.



Fig. 3.

and will form one of the most beautiful promenades in the world.

Commerce. — The commerce of the Port of Alexandria has increased to astonishing proportions in the course of these last years. In 1912 statistics furnished us with the following details. Steamers arrived 1927, departed 1933, total 3860. Tonnage net of the total register of steamers, arrivals and departures, 6,971,247 tons. Goods arrived 2,600,170 tons, left 1,417,029, that is to say a total of 4,077,199 tons. Passengers 182,782. Sailing-ships: 749 arrivals, 754 departures, total 1503; register of total tonnage for sailing-ships, arrivals and departures, 184,065 tons. Goods imported: 68,917 tons, exported 37,351,

total 106,270 tons. Value of the cotton crop L. E. 26,307,935. This is the highest figure that has ever been reached. This enormous movement in commerce necessitates each day new works of improvement in the port: new quays are constructed, the outer port is being enlarged, and lastly a new channel has been made, inaugurated 1908, navigable at all times and for ships of the highest tonnage, for their arrival as well as departure.

Intellectual Life. — Besides numerous primary and secondary schools of different nationalities and some technical schools,



Fig. 6.

Alexandria possesses a free popular University where modern languages are taught, and a series of lectures given on all subjects likely to interest the mind and develop a higher culture. A well frequented Conservatoire tries successfully to propagate a taste for music among the people. The town can pride herself on possessing a Library of about 25,000 volumes, an Archaeological Museum whose importance increases each day, and a Gallery of Pictures recently given to the town by the late M. Friedheim. An Archaeological Society, counting about 130 members, does much to awaken the interest of Alexandrians in the past glory of their city. This Society has carried out excavations, held conferences, organised excursions, and publishes an Archaeological Bulletin. A Society of Natural Science found-

ed in 1908, draws together a certain number of amateurs and scholars. By the initiative and under the patronage of H. H. The Sultan Fuad I a large Institute of Hydrobiology is being founded, which promises to become the most important institution of this nature in the Mediterranean. Besides the numerous daily political papers edited in all languages, there are scientific and literary reviews published every month or every other month. Sometimes these do not last longer than the roses,



Fig. 5.

but the frequency of their appearance is perhaps a proof that they supply an intellectual need felt by the population.

A visit to the Modern Town. — The centre of the modern town is formed by a vast rectangular square (about 450 metres long, and 100 metres wide) which bears the name of the Founder of the prosperity of Alexandria, the great Mohamed-Ali. In the middle of the square is seen a monument that the town has erected to his memory (fig. 7). This beautiful bronze equestrian statue is signed by Jacquemart and was cast

In Paris; the base is of Carrara marble. To the West of the square is found the so-called Midan quartier (Arab Bazaar), and Rue Franque which leads to the harbour; to the Bay of Anfouchy, to the ancient cemetery of the same name and to the Palace of Ras-el-Tin, the summer residence of the Sultan. The visitor is advised to follow the fine road (fig. 8) along the quay in the Eastern Harbour to Anfouchy Bay and continue the promenade as far as the Sailing Club where a magnificent view of the Harbour can be obtained.



Fig. 8.

A few hundred metres down Rue Franque, which starts on the West side of Mohamed-Ali square, the Ibrahim Terbanio Mosque is seen, built in 1685 (Christian era) with materials belonging to monuments of the Græco-Roman epoch.

* This building * says M. Herz Pacha * is a large rectangular, massive structure, plastered and whitewashed and having along one of its longitudinal fronts small shops with awnings made of matting; there is a school above and an exterior gallery formed of small columns supporting horse-shoe shaped arches and provided with a wooden balustrade. The edifice is surmounted by a minaret with blunted corners, terminating in a hexagonal gallery, from which rises a cylindrical column surmounted by a bulb. The narrow and plainly ornamented door

is near the corner of this façade, and there is a stairway of five or six steps. Originally this door was handsomely decorated, but it is now entirely defaced. In the interior, the walls and the prayer-niches are ornamented with faience tiles, with all sorts of geometrical forms, of the same type as those found at Rosetta *.

The Mosque Abdel Baki-el-Churbagi, situated at the beginning of Rue Ras-el-Tin, was constructed in 1757. There is a large open gallery on the façade.



Fig. 9.

Further on, on the right of rue Ras-el-Tin, between it and the quays, is seen the Mosque of Sidi Abul-Abbas-el-Mursi, to which access is given by the Midan of the same name. This Mosque is the most venerated in the town because it bears the name and shelters the tomb of a famous learned man who died in 686 of the Hegira (1287-88). Nothing now remains of the original mosque. The present edifice was erected in 1180 of the Hegira (1766-67) by pious Maghrabins.

On the South side of Mahomet-Ali square, attention should be drawn to the Palace of Justice (fig. 9), some handsome edifices such as that of M. Primi, the Ottoman Bank Buildings, the Menasce Gallery and finally the Palace of Prince Ibrahim

in the Moorish style. The interminable « rue des Sœurs » which starts on this side of the square, and down the whole length of which a double tram-line is laid, leads to Minet-el-Bassal (where are the great depots of cotton, wood, and cereals), to the Goods Station at Gabbari, and to the suburb of Mex (in front of the Labbane Police Station a line branches off and goes to the Harbour). To the South-East of this street, a few paces from Mohamed-Ali square, there is the square of St. Catherine's Church. Not far from this is the Patriarchal Greek-Orthodox Church, and the seat of the Catholic Latin



Fig. 10.

Archbishop. On the North side of Mohamed-Ali square, Monferrato Buildings should be noticed, and a little further on close to Rue de la Poste (fig. 10) Saint Mark's Buildings. In the garden surrounding St. Mark's Church, which adjoins St. Mark's Buildings, there is a bust of General Earle, killed at Birbekan, fighting against the Derwishes, in 1883. The Bourse, built according to the plans of the architect Mancini, is between Rue Cherif Pacha and Rue Tewfik, and occupies the whole of the east side of the Square (fig. 11).

There are some remarkable buildings in Rue Cherif Pacha, the ground-floors of which are taken up by rich and elegant shops and numerous offices of banking or commercial companies.

When the foundations were laid for the houses on each side of the street, ruins of several monuments of the ancient town were found, but unfortunately they were demolished or buried for good and all.

Rue Cherif Pacha is crossed half-way down by Rue Sesostris, a fine street with handsome shops. Rue Toussoun Pacha also opens out of Rue Cherif Pacha, and in it are situated the Banco di Roma, the National Bank, the Cassa di Sconto and the Land Bank. The handsome and effective building of the Banco di Roma is an imitation on a small scale of the celebrated



Fig. 11.

Palazzo Farnese, which is considered one of the master pieces of architecture in Rome of the XVIth century. (fig. 12).

There are cross-roads at the extremity of Rue Cherif Pacha. The street facing us is the Rue de la Gare du Caire, which also leads to the Maharrrem Bey Quarter and to the Mahmudieh Canal. The street to the right is the Rue Sidi Metwalli, and that to the left Rue Sultan Fouad I.

These two last streets follow very closely the longitudinal avenue of ancient days — the Canopic Street — which was terminated by the Gate of the Moon at the West and the Gate of the Sun at the East. When digging for the foundations for the « Bourse Toussoun » (Cook's Office), in 1886, the ruins of a Græco-Egyptian Temple dedicated to Osorapis and to Isis, to

King Ptolemy Philopator and to his wife Arsinoë were found. If one wishes to visit the so-called Pompey's Pillar (Serapeum) and the Catacombs of Kom-el-Shugafa, the streets to be taken are Rue Sidi Metwalli, Saleh-el-Din, Premier Khédive, and Pompey's Pillar. Rue Nabi Daniel is 100 metres down Rue Rosette. It is believed that the Mosque Nebi Daniel, in front of the former French Consulate, at the foot of Kom-el-Demas, covers the place where there used to be, and in the opinion of many



Fig. 12

still should be, the Tomb of Alexander the Great. The small hill that rises to the right of Rue Fuad I, beyond Kom-el-Demas, is known by the name of Kom-el-Dick, and corresponds to the Paneum of ancient days; this was a monumental park. At the foot of Kom-el-Demas at the side of Rue Fuad I, in digging the foundations of the Boustros building, no. 28, the colossal statue of Hercules was found, which is now in the Museum. Also in digging the foundations of the Lilonti building a large base bearing the name of the Emperor Valentinianus (Museum, Room 6) was found, and under the foundations of the Zizini Theatre a fine statue of Marcus Aurelius came to light (Museum, Room 12) as well as other marble statues.

There is no doubt that this spot was one of the most important centres of the Ancient Town. The Canopic Street was flanked along its whole length by handsome porticoes, temples and rich palaces, of which the columns and debris are now hidden under the present buildings.

Amongst the modern edifices, should be mentioned the New Khedivial Hotel and the charming Palace of Count Zoghëb, now the seat of the Native Tribunal; further on there is the Municipality, and to the North of it the Museum, in the street of the same name.

If the visitor continues to the end of Rue Fund 1, and turns



Fig. 13

towards the left, following the Tram-lines, the public Gardens of Rue Sultan Hussein are reached. In the lower part of the gardens the fine three-storied cistern of el-Nabih can be examined. In these same gardens, a monument has been erected in honour of Nubar Pasha, Minister of Foreign Affairs under the Khedive Ismail, President of the Council of Ministers, and Minister of the Interior under Tewfik; he contributed greatly to the Europeanising of Egypt. By the care of the late Dr. Schiess Pasha, a large column of pink Aswan granite has been set up in Said Square; the column was found in a neighbouring property belonging to the Barons Menasce, and must have belonged to a great building in the royal quarter of the town, of the Ptolemaic period, as well as the capital of greenish granite which surmounts it. At the sides of the base there are

two statues of Sechemet (goddess of war), with a lioness head. The small hill on which are the Government Hospital buildings and garden, probably covers ruins of important Ptolemaic and Roman buildings, perhaps even the Theatre. The garden should be visited, because an ancient sarcophagus can be seen there made of granite flanked by two beautiful columns with Christian reliefs, which, it seems, came from the ancient church of Theonas. The sarcophagus as well as the columns were placed there through the care of the former Director of the Native Hospital, Dr. Schiess Pacha, who is interred there. He also set up the column in white marble seen at the summit of the hill, in memory of Queen Victoria's Jubilee. From this same spot there



Fig. 11.

is a superb view over the sea and the town. On turning to the North there are the various suburbs of Ramsch, to the left and behind the spectator the whole town from Fuad I Gate to Mex; in front the sea, an immense expanse of striking beauty, under the intense light of a sky that is always blue; at the foot of the hill is the New Quay, a colossal work which has enriched the town by a splendid promenade, to be ornamented later on with palaces, edifices and statues which, let us hope, will constitute a worthy homage to art and to aesthetics.

The New Quay surrounds the ancient harbour (Portus Magnus) from Cape Lochias (North-East) to the Pharos (North-West: Fort Kait Bey), and we know that this spot was covered with the marvellous constructions that were the pride of ancient Alexandria.

Descending by the Boulevard Sultan Hussein and following

it, Rue Missalla (the Street of the Obelisk) is reached. This street took its name from the obelisks known by the name of Cleopatra's Needles, which stood at the end of it between the Ramleh Tram Station and the present house of Yehia Pasha. These obelisks, one of which was standing and the other lying on the ground, marked the entrance or *one* of the entrances to the Cesareum or Sebasteion (a vast and celebrated temple dedicated to the worship of the Emperors). One of these obelisks was ceded to the United States and at the present time decorates a square in New York, the other was sent to London where it was set up on the Thames Embankment⁽¹⁾.



Fig. 15.

Rue Missalla opens, on the left, on to the Boulevard de Ramleh where there are many noticeable buildings. This street is always very full of life because it leads to the Terminus, beyond which are the rich suburbs that lie to the East of the town. The Ramleh Boulevard comes to an end not far from Mohamed-Ali square whence we started.

Ramleh. — The Arab signification of the word Ramleh is 'sand' or 'Desert', but at Alexandria it has a broader meaning and is applied to the collection of suburbs all along the eastern coast from Ibrahimieh to the Palace of the Sultan's Mother. These suburbs stand on a narrow line of sandy hills

(1) Notice: Gosselin H., *Egyptian Obelisks*, London 1881.

between the sea, Hadra lake and the Mahmudieh Canal. Ramleh's origin is recent. Half a century ago it was Ramleh, « sand », in the true meaning of the word, because except for a few groups of poor little Arab houses and Bedouin tents there was not a single European house. The constant development of these suburbs has been surprisingly rapid. Several factors may have contributed to this: a railway line, constructed about forty years ago, and transformed recently (1904) into an electric tram line; the dryness of the climate in contrast with the dampness of the Town; and finally the extraordinary, if somewhat unsound,



Fig. 16.

outburst of general prosperity in Egypt before the financial crisis which supervened in 1907-8. A stay in Ramleh is not only very healthy but very pleasant too, thanks to the proximity of the beach, of the gardens which surround the greater number of the houses, and of the many groups of date-palms (fig. 13). It might be said that this suburb realises one's ideal of a garden city.

Ramleh, today, numbers about 40,000 inhabitants. If it had not a very great population at the Ptolemaic epoch, it was thickly populated during the Roman epoch, from the days of Octavius-Augustus. This suburb was first called Iuliopolis and later on Nicopolis. Let the visitor take the train at the Ramleh

Station and ride on the tram top if there is not too much wind. Just before arriving at the station of the so-called 'Caesar's Camp' we see the modern European cemeteries to the right, and on the esplanade to the left, the Necropolis of Chathy, so called, one of the most ancient cemeteries in Alexandria. It was explored by the Museum in 1904-1905 (see Museum, Rooms 10-11). After Camp Caesar Station come those of Ibrahimieh, of the Sporting Club (see to the right, the Race Course, Polo, Lawn-tennis, Golf ground), of Cleopatra, of Sidi-Gaber, of Mustapha Pacha (military barracks, close to the old Roman Camp), of Bulkeley, Fleming, Bacos, Soffer (Hotel Beau Séjour), Schutz (Hotel de Plaisance), San Stefano (Hotel Casino, Bathing establishment; and music every day in the summer), Beau-Rivage (Hotel; Skating-Rink), Palace Station, to Victoria College (fig. 14).

This promenade from Alexandria to San Stefano can also be made by carriage, leaving the Town by Rue Fuad I. and following a road parallel to the tramway. This road is bordered by gardens and villas. During the whole year, in the afternoons, there is a constant going and coming of carriages, motor-cars, horses, and bicycles. In front of Ibrahimieh, to the right of the road there is the village of Hadra, near the site of the suburb Eleusis of ancient days. The last vestiges of the celebrated temple Telesterion, built by Ptolemy II, existed up to the middle of the XIXth century, near Lake Hadra. It was there that the remains were discovered of the colossal statues of green granite of Antony as Osiris (now in the Museum Courtyard) and of Cleopatra as Isis (now in Belgium, in the chateau of Baron de Warocque) (1).

BIBLIOGRAPHY. — ERZHOFF EDWIN SALVATOR, *Ramleh als Winter Aufenthalt*, Prague, 1900. — FERNIX DR. CARL; BOTTI DR. G., *Ramleh, Die alexandrische Riviera bei Alexandria*, Wotzi, Leipzig.

Mahmudieh Canal. (fig. 15) — A no less pleasant promenade is that to the Mahmudieh Canal as far as the Public Garden of Nuzha. A visit may also be paid a little further on to the Antoniadis Garden which encloses a hypogeum of the Roman epoch (2). A fine Avenue leaves the Aboukir Road in front of the entrance to the European Cemeteries and leads to the

(1) M. COSSOLI, in the *Spettatore Egiziano* and in the *Messaggero di Modena*, of March 18th 1866, also speaks of a beautiful Caryatid in white marble, perfectly sculptured and of colossal size. I am ignorant of the fate of this beautiful sculpture.

(2) See H. THIERSEN, *Zur antike Grabanlagen bei Alexandria*.

Round Point (Water Company Offices). Thence other avenues separate and turn to the Mahmudieh Canal, either through Moharrem Bey, or through Hadra (the journey there may be taken by Moharrem Bey and the return by Hadra).

The Canal which today bears the name of Sultan Mahmud, was not made by Mohamed Ali. The founder of modern Alex-



Fig. 17.

andria confined himself to the repairing and cleaning of the canal which had existed since the foundation of the ancient town, and which branched off from the Canopic arm of the Nile at Chereum and Schedia (Kariun-Kom-el-Gizah) near Kafr-el-Dawar. The bed of the new canal follows the line of the ancient bed from that place until some hundred metres from its end, where it abandons its old course to make a bend to the west of the goods railway station at Gabbari, thence discharging into the harbour.

Above Schedia, the Mahmudieh follows the course of the Fuah Canal. Mohamed Ali spent seven and a half million francs odd on this work, and employed 250,000 workmen.

The Canal is constantly used by boats with one or two immense white sails (fig. 16). When the breeze drops these boats are towed by men who draw them with ropes (fig. 17). One



Fig. 18.

might almost say that nothing on the Canal for the last 20 or 23 centuries has been changed at all, and now and then our imagination might lead us to think that we were still living in that time so long gone by (fig. 18). The Canal banks are shaded by gigantic trees, and the road along the bank passes in front of rich villas. The vast, calm expanse of lake Mareotis, seen to its full extent, adds to the picturesqueness of this beautiful Egyptian landscape.

Nuzha Garden. (fig. 19). — It takes twenty minutes from the Round Point to arrive at Nuzha Garden, the property of the town, destined to become shortly one of the sights of Alexandria. It comprises an area of about $7\frac{1}{2}$ acres: formerly arranged as a park by Khedive Ismail, it was afterwards abandoned, retaining only a vestige of its ancient splendour. The Municipality recently conceived the happy idea of rearranging it and restoring its former beauty. Tropical



Fig. 19.

vegetation flourishes here in all its richness (fig. 20). In the midst of a magnificently situated landscape; side by side with small plantations there are large spaces left free, reserved for gatherings of the "grown ups" as well as for the children's games; there is a band-stand; here and there shelters for picnic parties add western comforts to the suggestions of an Oriental landscape. (There is also a small Zoological Garden). From the highest point there is a very fine view over Hadra Lake, Ramlah promenade, and the suburbs of Ibrahimieh, Sidi-Gaber, and San Stefano. In 1918, Mr. Antony J. Antoniadis made a gift to the town of his lordly domain known as "Antoniadis Garden", which comprises gardens covering an

area of about 40 feddans and a large villa. This domain adjoins the Nuzha Municipal Gardens. The magnificent park of the town has thus been considerably extended and forms a beautiful resort, worthy of a great metropolis.



Fig. 20



WESTERN or HOREBETTA CAVE.

Photographed by Mr. J. H. B. B. B.



MODERN FORTS.

Photographed by Mr. J. H. B. B. B.



SOUTH WEST VIEW of the OLD WALL.



SEMI CIRCULAR TOWER.

Photographed by Mr. J. H. B. B. B.

THE ANCIENT TOWN

* *Laestrcius*
 Erce col Ella (Elena di Sparta) soggiacque
 nomarail, come l'Idéo
 rapitor suo primo, Alessandro.
 Su quella zona terrestre
 che si protende arenaia
 tra il Mediterraneo mare
 e il Marotide lago,
 il giovine erce la promette
 e fu lor prole Alessandria s.

D'ANNUNZIO, *Laus Vitar*, 1335-1344

Historical Sketch. — In July B. C. 332, after seven months of siege the town of Tyre fell into the hands of Alexander the Great; and it was not long ere the whole of Southern Syria underwent the same fate. The Conqueror could then march into Egypt. Only a few years earlier, after half a century of independence, this country had been subdued by Ochus, and it still retained a lively memory of the cruelties committed by the Persians at the moment of conquest. The Egyptians welcomed Alexander as a liberator (fig. 22). He spent a winter in the country and founded that Alexandria which in a few score years was to become the centre of the commerce of the whole world, the centre also, or at any rate one of the most important centres, of Greek civilisation at the Hellenistic epoch, and which was to remain for more than three centuries the richest and most populous city on the earth.

So speedy a prosperity for Alexandria has caused its foundation to be attributed to a divine inspiration of the Conqueror: Alexander, it is said, having made himself master of Memphis and advancing along the coast to reach the Oasis of Ammon

(the present Siwa), must have been struck by the excellent position offered by the village of Rhakotis, fronted by the Island of Pharos, for the establishment of a harbour for intercourse with the rest of the world. Some modern historians think that the proofs of Alexander's genius should be sought for elsewhere than in the choice of this site. If Alexandria, they say, had been founded near the Bay of Canopus (Aboukir) or on another point of the coast connected with the interior of the Delta by a canal, it certainly would have had the same success. * It was, I believe * writes Professor Mahaffy, * not the eagle eye of the conqueror, but the proximity of Naukratis, and the representations of its traders which led him to choose the western extremity of the Delta *. Of course account must be allowed for the exaggerations introduced into the legends later on about the origin of Alexandria; without doubt Alexander could not have fore-seen that this town would become the metropolis of the Hellenistic world; but



Fig. 20.

we can believe that he had good reasons for preferring the point of land facing the Pharos island to Canopus, which was also near Naukratis and was in a flourishing condition; and if the inhabitants of Canopus were encouraged to abandon their former town and come and inhabit the new, it must be admitted that Alexander was guided not by the suggestions of the people of Naukratis, but by the conviction that the situation chosen was more advantageous than any other ⁽¹⁾.

The plans for the future city were traced by the architect Dinocrates and work began at once. Cleomenes of Naukratis,

(1) This naturally does not justify such a sophism as the following: * Alexander made himself more illustrious by founding Alexandria, and intending to transport there the seat of his Empire, than by his most brilliant victories *. Comp. DIMITSA, *Ιστορία της Αλεξανδρινής Πολέως*, p. 45 l. — See HODGARTH D. O. *Alexander in Egypt and some consequences*, *J. Eg. Arch.* II. 2 pag. 35 l.

whom Alexander after the conquest of Egypt had placed at the head of the financial administration (he was killed by Ptolemy on the death of the King, B. C. 322) was charged to see to the rapid execution of the project. Nevertheless, at the moment of the Conqueror's death (322) the work was not very much advanced, and in spite of the activity displayed by Ptolemy, son of Lagos, who became satrap and later king of Egypt, it was not until the reign of Ptolemy II (B. C. 285-246) that Alexandria, ceasing to be a building-yard, became the city whose beauty excited the imagination of its contemporaries. The three first Ptolemies, princes of magnificence and liberality whose good taste equalled their political wisdom, built, without stint or restriction, a great number of temples, of public edifices, and monuments, and they drew to Alexandria the best artists of the period. Even Ptolemy IV, an indolent but pomp-loving prince, must also have contributed to the embellishment of Alexandria. The discovery of the foundation stone of the Temple of Serapis and Isis on the spot of the present Bourse Toussoun is an indication of the activity of this king as a builder. It is difficult to believe that his almost fanatical worship of Dionysos and his fancy for being a religious reformer were not manifested by public monuments. Some time after the death of Ptolemy Philopator (203-4) the town of Alexandria rebelled against Agathocles (guardian of the very young king Ptolemy V), who tyrannised over the capital and the whole of Egypt; but it does not seem that the external beauty of Alexandria suffered in any way by these troubles. During the civil war between Ptolemy Philometor and Ptolemy Evergetes II (171-170) Alexandria was besieged by the Syrian king Antiochus, who said he wished to restore Philometor to the throne. The siege provoked dearth in the town but otherwise cannot have caused considerable damage, because Antiochus retired *frustra tentatis moenibus*, that is to say, without having succeeded in penetrating inside the surrounding walls. It can be affirmed that the quarrels and internal struggles of the dynasty did not stop the development of the town; on the contrary, towards the middle of the 1st century B. C. when the Romans mixed themselves up with the differences between Cleopatra and her brother and husband Ptolemy XIV, Alexandria had attained the maximum of her splendour. Diodorus who wrote at the time of Pompey says, 'It was not Alexander alone, but almost all the kings, his successors, until our own days, who decorated it by adding magnificent constructions to their palaces; and since the time of its founder, the town has grown to such an extent

that in the judgment of many she is the first city in the world *. The first blow to this prosperity was caused by the arrival of Caesar in Egypt in pursuit of Pompey. Caesar took part with Cleopatra against Ptolemy whom he retained prisoner, but the latter, released on the demands of the Alexandrians, was not long in turning against him. Caesar, whose followers were besieged in the Theatre and part of the Bruchium, set the Egyptian ships on fire. The conflagration spread to the town and ruined several important edifices⁽¹⁾.

Cleopatra, after having been Caesar's mistress, subjugated Mark-Antony, who lowered himself to become the slave of the caprices of this voluptuous woman. At this epoch Antony enriched Alexandria with several monuments stolen from other towns of Greece. When Octavius (30 B. C.) took possession of Alexandria, he did not hesitate to restore these treasures to the towns that had been despoiled of them and he transported to Rome a rich war booty; nevertheless, he favoured the development of Alexandria as much as possible, and enlarged the town by founding the suburb of Nicopolis or Julio-polis, where he instituted quinquennial games in memory of his victory over Mark-Antony. He also caused an amphitheatre and a stadium to be built.

Under the first successors of Augustus, Alexandria lost much of her political importance, but on the other hand she had every reason to be satisfied with the good-will shown her by the Emperors. It is even said that on several occasions these latter thought of making Alexandria their capital. It was at Alexandria that Vespasian, encouraged by the support of the philosophers, had himself proclaimed Emperor A. D. 69. His son Domitianus (81-96) visited Alexandria and employed himself discussing literary and scientific questions with the scholars of the Museum. At the time of Trajan, the Jews, great numbers of whom had lived in the town since its foundation, and who then formed a third of the population, rebelled, and this revolt caused much damage. Peace was only restored under Hadrian (117-138) who visited Alexandria twice. Hadrian seized this opportunity of satisfying his passion for architecture. He had several temples and public edifices restored and renewed. The Bull Apis, discovered amongst the ruins surrounding the Column of Diocletian and at present exhibited in the Museum, proves that the emperor exercised his hobby even in the ce

(1) It is denied on good historical and topographical arguments that the fire attacked the Library, properly so-called; it is suggested that what was really destroyed was a store of books, near to the Harbour.

lebrated temple of Serapis. Moreover he lodged at the Serapeum, and took part, as did Marcus Aurelius (161-180) after him, in the philosophical and scientific discussions at the Museum. The historian Malala informs us that Antoninus Pius (138-161) constructed the Gate of the Sun, the Gate of the Moon, and the avenue: *ἔκτισεν τὴν Ἡλιακὴν πύλιν καὶ τὴν Σεληνικὴν καὶ τὸν δρόμον*. Commodus (180-193) also visited the town and perhaps showed it some favour. Septimus Severus (193-211) came to Alexandria in the year 199 and granted or rather restored a municipal constitution to the citizens.

The gradual but irremediable fall of the ancient queen of the Mediterranean began with Caracalla. This Emperor, in order to avenge himself for some sarcasms that the Alexandrians had uttered, ordered a general massacre of all the young men, whom he had gathered together in the Stadium under pretext of passing them under review. He sacked the town, ordered it to be divided into two parts by a *vallum*, closed the theatres, suppressed the meals in common, including those at the Museum, and thus decreed the dissolution of the Academy, that celebrated philosophical school which owed its origin to Aristotle. The struggle between the Empire and Zenobia, Queen of Palmyra, was disastrous for Alexandria. Zenobia seized it in 269; then in 273, the emperor Aurelian, after having defeated Zenobia, sacked the town and destroyed the greater part of it, to avenge an attempt at independence that it had tried to make, and because of the support it had given to the usurper Firmus. It seems that on this occasion the Bruchium Quarter was almost totally demolished and destroyed. Another massacre, followed by an even more terrible ruin, was that which was ordered by Diocletian (294-5) when he took possession of the rebellious town which had been besieged for nine months. In spite of the efforts that Diocletian afterwards made to render assistance to the Alexandrians the prosperity of the town was henceforth compromised for good and indeed almost destroyed. It certainly was not improved by the persecution of the Christians on the part of the Emperor Decius and his successors, nor by the dissensions stirred up by the heresies.

Alexandria became a centre of budding Christianity. When the Emperor Theodosius gave the final blow to paganism (379-395) by officially adopting the Christian religion, (389), he confided the task of abolishing paganism in Alexandria to the patriarch Theophilus, who, with pitiless energy, not only persecuted all those who refused to embrace the new religion, but also set to work to destroy the temples, the monuments and the statues.

The theatre and the temple of Dionysos, the celebrated temple of the Serapeum ⁽¹⁾ as well as the admirable statue of Serapis were, amongst others, destroyed and burnt. A church dedicated to Saint John and a convent were raised on the site of the Serapeum.

Naturally the town grew poorer each day. The Patriarch Cyril completed the ruin by severe measures against the Jews, all of whom he wished to expel from the town. This was followed by murders and other acts of vandalism. The beautiful and celebrated Hypatia, a dangerous adversary of Cyril's on account of her beauty, her learning, and her courage, was stoned by the populace in 415. Under Justinian (527-565) all the pagan schools were closed, and the town suffered conflagration by the orders of the Empress Theodora, who thus avenged its refusal to acknowledge her favourite Theodosius as bishop.

In 565, Antony, the Martyr, found Alexandria still a superb town.

In 619, the king of Persia, Chosroes, took Alexandria after a long siege, during which his soldiers ravaged the neighbourhood and particularly the monasteries, which were extraordinarily numerous. They demolished or set fire to the churches and various edifices and plundered the treasures. When the town was conquered, part of the population, and notably the Coptic patriarch Andronicus, remained safe from persecution; nevertheless the massacres were considerable and a great number of the inhabitants were sent as prisoners to Persia.

Ten years later, the emperor Heraclius once more conquered Egypt for the Empire.

But the army of the Kaliph Omar was soon to arrive in this country under the command of the general Amr-Ibn-el-Ass (Amru). Amru besieged Alexandria and took possession of it after fourteen months of siege, in October 641 ⁽²⁾. In spite of an uninterrupted succession of disasters, the town still retained

(1) According to the accounts of Rufinus and Aphthonius as well as those of several Arab historians and travellers, it seems that the destruction did not extend to all the buildings included within the zone of the Serapeum. At the time of the Arab Conquest and indeed for several centuries afterwards, it was possible to see appreciable vestiges of its ancient magnificence, amongst others, some hundreds of columns that had remained standing. Benjamin de Tudela visited the town in the 12th century. He also speaks of the columns, but adds that he saw twenty rooms decorated with marble, that he believed had been used as lecture-halls by the pupils of the Academy. This detail contradicts an Arab MS. dated 1207, now in Paris, which affirms: *Nothing today remains but columns or pilars, all standing, not one having fallen*.

(2) See: HOTTER A., *The Arab Conquest of Egypt and the last thirty years of the Roman Dominion*, Oxford, 1903. — AMÉLINEAU, *La Conquête de l'Égypte par les Arabes*, Rev. Historique (101), 2, 116-120.

traces of its former magnificence. At any rate the Arab historians speak of it with enthusiasm.

Needless to say, what remains there may have been of the ancient monuments were not respected. The Arabs first chose Fostat (Old Cairo) as their capital, and after that, Cairo itself, and the fall of Alexandria became ever more rapid and more profound. Jâkût (died 1229) found nothing admirable or marvellous in Alexandria except the column called 'Hamud-el-Sauari'.

The ephemeral but disastrous conquest by Peter I of Lusignan, king of Cyprus, at the epoch of the Crusades, and, worse than all else, earthquakes, which are supposed to have caused a subsidence of the soil (those at the beginning of the XIVth century seem to have been particularly ruinous) completed the work of destruction ⁽¹⁾.

Cyriac of Ancona had visited Alexandria in 1435. He speaks of having seen in the 'nobilissima' town — within the walls and without — numerous and fine antiquities (*vetustatum egregia plurima extra intusque conspeximus*), but as a matter of fact these reduce themselves to the ruins of the Pharos, the Obelisks of the Caesareum (Cleopatra's Needles) and Pompey's Column. The phrases of the celebrated humanist do not really contradict Bernard de Breydenbach's sincere expression of disappointment.

However, for several centuries following the Arab Conquest, Alexandria continued to be the second town in Egypt, after Cairo, and the first maritime town of Egypt and of the Levant. About the first half of the XIIIth century there were no less than 3000 merchants (chiefly French and Italian) in Alexandria. Leopold von Suchen writing about 1350, says: 'At present Alexandria is the first maritime town of Egypt, and one of the Sultan's chief towns'.

Nevertheless during the Middle Ages and modern times Alexandria fell into complete decay. Other towns (Rosetta most of all) took its place in maritime and river commerce. At the beginning of the XIXth century Alexandria was the name of a small village of about 6000 inhabitants.

Its rebirth was to take place in the course of the XIXth century, as we have shown, through the work of Mohamed-Ali. Now the city numbers about 435,000 inhabitants. This rapid renaissance has not been beneficial to the ruins of the Ptolemaic and Roman periods.

(1) Here is the impression that Alexandria made on its visitors in 1483: 'On our introduction into the town, we were surprised at seeing everywhere nothing but lamentable ruins; we could not suppress our astonishment at seeing so miserable a town surrounded by such fine and strong walls'. (BENARDUS DE HERY-ORNBACH; *Lex sacile pergrinationis*).

In spite of destruction and spoliation of every kind, it is certain that the ground to a great depth must have preserved important remains, but the feverish rapidity of the development of the modern town on the site of the ancient has prevented science from recovering from the silence of centuries many missing details regarding civil history, the history of art, and the topography of the town of the Lagides. In reality, even in our days, many monuments have been buried for ever or destroyed through ignorance or through the spirit of speculation; many so-called amateurs have been merely dealers, and, owing to this, numerous collections have been dispersed to the four corners of the world, losing thus whatever interest they had.

What we have nevertheless succeeded in saving from total ruin or dispersion is all the more worthy of observation and study. Our Museum, though but of recent creation, possesses numerous objects interesting even for those who are merely curious; while the Anfucky Necropolis, the hypogeum of Kom-el-Chougafa, the necropolis at Chathy, and Pompey's Column attract the attention of savants and tourists more and more each day.

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Population. — Alexandria, from the first, was not exclusively a Graeco-Macedonian colony. It had been founded on a site already partly occupied by a small Egyptian town, formerly called Rhakotis, and the original native element had been increased by the transference thence of the inhabitants of Canopus. Besides the natives and the Graeco-Macedonians, even in the first half of the IIIrd century there were considerable numbers of Jews, Phrygians, and other foreigners from Asia Minor.

The influx of the strangers was not long in making of Alexandria, a cosmopolitan town, whose population was as mixed as possible. The description of it given by Saint Chrysostom may be fairly accurate even for the period preceding that of the

writer: 'Greeks, Italians, Syrians, Libyans, Cilicians, Ethiopians, Arabs, Bactrians, Scythians, Indians, Persians', says St. Chrysostom, 'flowed into this town', which Strabo had defined as 'a universal reservoir', and Philon, the Jew, as 'several towns within one town'.

At the Hellenistic epoch Alexandria was considered the greatest town in the civilised world, and at the beginning of the Empire, when it had been surpassed by Rome, Alexandria held the second place.

On the basis of the official lists of inhabitants for the year B. C. 60, Diodorus gives us the number of free citizens as 300,000. If one adds the slaves to this, there must have been a population of about half a million. It is not possible for us to follow the successive stages in the development of the Alexandrian population nor the transformations of its organisation; we may however affirm that it was always divided into classes, of which the following were the principal:

a) The inhabitants who enjoyed the rights of citizenship. This was a patrician class comprising the oldest and most notable families; it enjoyed certain legal privileges, was exempt from special taxes and 'corvées' (enforced labour), provided the greater number of officials, priests and priestesses etc. It was modelled on the free population of Athens and other Greek towns, that is to say, was divided into tribes (*qviat*) each of which comprised a certain number of *demes*. The citizen of Alexandria almost always added to his name the indication either of his *deme*, or of the tribe and of the *deme*, in which he was inscribed. Ladies belonging by birth to this sort of aristocracy might not make use of the name of the *deme*, but they had the title of citizenship (*ánqr*).

b) The 'Αλεξανδρεῖς' constituted a class of inhabitants whose privileges equalled those of the citizens inscribed in the tribes and *demes* (cp. Pap. Hal. I. p. 163). W. Schubart gives credit to the opinion that the 'Alexandrians' were citizens of an inferior category, but the law consecrating personal liberty, (Pap. Hal. VIII. I. 219-221) according to its title applies to the 'Alexandrians' and according to its text to the 'citizens'; the two terms are synonymous. We must therefore consider as 'Alexandrians' and 'citizens' of the first class those who are inscribed in a *deme*; and as 'citizens' of the second class those who are not yet inscribed there. We may imagine at Alexandria a government of mitigated aristocracy.

γ) The Macedonians. — They, too, formed a privileged class, which enjoyed great influence at the Court and in the army.

They formed a military patrician class, and their acclamation ratified, so to speak, the coronation of each new king. They might be compared to the Pretorians, the Janissaries, the Mamelukes.

3) The « *Ἡρώων τῆς πόλεως* », whose number was considerable in Alexandria, were doubtless rapidly Hellenised; but they formed a special class less privileged than the preceding.

4) The poor Greeks, who were continually emigrating to Alexandria in great numbers from all the regions of the Hellenic world, who made no claim to political importance, and were not inscribed among the citizens, whose rights and privileges, in fact they did not share.

5) The Jews. — Since the beginning of the IIIrd century they formed a considerable portion of the Alexandrian population. Their community had a special constitution of its own, the most important elements of which were the *ethnarch* and the *synagoga* (the assembly of elders). They were almost as much privileged as were the « *Ἀλεξανδρονίται* », and more so than the Persians; but from the point of view of the constitution of the town they were not citizens.

6) The Egyptians — artisans, day-labourers, and even soldiers — inhabiting by preference or exclusively the western quarter of the town (Rhakotis) and the island of Pharos. Void of all Hellenic culture, even superficial, they were always a foreign element in the great Greek city. They were not subject to any special or exceptional law, but like the greater part of the Greeks, as well as the Persians and the Jews, they did not participate in the rights of citizenship.

Naturally there were other groups of foreign inhabitants. The slaves and the freed-men were very numerous. After the Roman Conquest, the inhabitants of Alexandria, in order to become Roman citizens, had to fulfil one indispensable condition: to possess the Alexandria citizenship.

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Life in Alexandria. — The beauty, the wealth, and the opulence of Alexandria have often been celebrated by the writers of

antiquity. This fame survived even after the complete decay of the town. The humanist, Cyriac of Ancona (1435), under the influence of literary tradition, calls the poor ruins existing at his epoch * *urbs nobilissima* *; Makrizy, a learned commentator of the *Coran*, thinks that God is referring to Alexandria when mention is made in the Sacred Book of a city * which has no like in the world *; Ahmed Ben Saleh calls it * the quiver in which God has placed his best arrows *, and so on. Going further back, we find that pagan and Christian writers, Greek and Latin, also the inscriptions and the papyri, almost always accompany the name of Alexandria with laudative epithets: the great, the very great, the rich, the very noble, the very happy, the splendid, the city *par excellence*, the town that possesses all that one can have or desire (1).

αἰρία - ὅσα' ἐστὶν καὶ γὰρ ἐνταῦθα, ἐστὶν ἡ Αἰγύπτου
 ὅσα' ἐστὶν καὶ γὰρ ἐνταῦθα, ἐστὶν ἡ Αἰγύπτου

Thus begins the description of Alexandria given by Herondas in the first of his *Mimiambi*. This description, which the poet has placed in the mouth of the old procuress Gyllis, is picturesque, confused, and extremely comic, but admirably describes Alexandria; the town of *light* and at the same time the town of luxury, of refinement, of feasting, of corruption, and of *eternal pleasure*. * Egypt (read Alexandria) is the house of Aphrodite, and everything is to be found there: wealth, playgrounds, a large army, a serene sky, glory, public displays, philosophers, precious metals, fine young men, a temple of the Brother Gods, a good royal house, an academy of Science, exquisite wines and beautiful women *, the women, as Gyllis adds, so beautiful that they can only be compared to the goddesses in the judgment of Paris.

The Alexandrians were celebrated for their love of work and of money, for their pitilessly mocking spirit, and for their tendency towards novelties and revolts. The nicknames they bestowed on everyone, including kings, and later on, emperors, have remained famous. Referring to this, Seneca calls the population of Alexandria * *loquacem et ingeniosam in contumelias* *. The Emperor Hadrian (if he be really the author of the celebrated letter to his brother-in-law Servianus) has given this description of the Alexandrians * *Genus hominum seditio-*

(1) As I am keeping to broad lines, I am consequently not able to enter, at this moment, into the details of which the inscriptions, the papyri, and the ostraca offer so rich a harvest today.

sissimum, vanissimum, injuriosissimum, civitas opulenta, dives, secunda, in qua nemo vivat otiosus (nobody is idle there)..... Unus illis deus nummus est (they have no other god but money)*. Makrizy affirms that avarice was their characteristic; other writers call them liars and audacious. But they also had some good qualities: they were *ingeniosi atque acutissimi*, they were amiable, hospitable (even though Gelal-el-Din has written the contrary) and possessed the gift of inspiring sympathy. Their love of work and of money was equalled by that of public spectacles, of gymnastics, of feasting, and of material enjoyments. Strabo tells us that the canal connecting Alexandria with Canopus was ceaselessly covered with barges crowded with men and women on their way to amuse themselves more or less innocently — more often less: in fact the object of the excursions of these good Alexandrians was Canopus, famous for its debauchery. Excursions were not made only to Canopus: * At all times of the year * Strabo again says, * the Alexandrians used to go to a steep place on the shore of the sea, on the Mareotic coast, not far from Taposiris Magna (Aboukir), to amuse themselves and make good cheer *. Foreigners and provincials were attracted to Alexandria, to that town * fertilissima et copiosissima omnium rerum * not so much by its poets, its learned men, its literary and scientific institutions, as by its curiosities and display of elegance, the public spectacles, the *symposia*, and the beautiful women. The Alexandrian * milieu * was dangerous, and Caesar mistrusted troops who had become accustomed to the licentious life of Alexandria.

A propos of that town I have made allusion to Paris, and in truth, the comparison, *mutatis mutandis*, is not too arbitrary; but I think there is another town which offers a good deal of analogy with * the Greek hero's lovely daughter *, — Florence, at the epoch of the Medici. The towns resemble one another in their literary and artistic activity, in their high degree of intellectual culture, in their wealth, opulence and luxury and in their love of happy and lighthearted life. It is curious to notice that the refrain of a celebrated carnival poem whose author was Lorenzo de Medici runs thus: *Chi vuol esser lieto sia — Del doman non v'è certezza* — and is almost the translation of the refrain that the joyful groups in the streets of Alexandria sang at the top of their voices: *φάγομεν καὶ πίνομεν, αὔριον γὰρ θάνατος φέρομεν* — let us eat and drink, for tomorrow we die!

Pedagogus des Cléments Alexandrins, Anberg, 1905; *Chest C., Villa ed arte ellenistica*, Catania, 1910; *Penonizer P., Bronzes grecs d'Egypte de la collection Fougnet*, Introduction, p. X et suiv.

Alexandrian Art. — The honour of having restored to credit the art of Hellenistic times is in great part due to Th. Schreiber, who has attempted to demonstrate in several learned publications, that the art of that period deserved neither the violence nor the indifference with which it had been treated up to our days. The researches that Schreiber (died 1912) undertook, with incontestable erudition and competence, led him to the conclusion that Hellenistic Art is essentially or exclusively an Alexandrian Art. (The period between the death of Alexander the Great and the Roman Conquest of the lands of the Classic Orient is called the Hellenistic epoch) Schreiber maintains that the capital of the Lagides was the centre of the origin and diffusion of all the new tendencies of Hellenistic Art and that the city had a very great and important influence over Roman Art. According to this theory, the whole or nearly the whole of the series of Hellenistic reliefs (picturesque) are assigned to an Alexandrian origin; nearly all the products of toreutic art (metal vases, chasing etc.) of that same epoch are thought to have been made in Egypt; Alexandria too is regarded as the birth-place of mural-painting and of mosaics. According to Schreiber, Alexandrian sculpture possesses very definite characteristics, of which the most essential are *the poetry of space, refinement, and life*. By the side of an *idealistic school* which had as its distinctive features picturesqueness in bas-relief, and an extreme *softness* as well as a tendency towards the *shading away* of outlines in other branches of sculpture, there existed a second school animated by a pitiless sentiment for truth and an acute realism, characterised by a predilection for *genre-subjects* and for the grotesque. Many archaeologists are in favour of this theory, as, for instance, MM. Courbaud, Collignon, Amelung, and Diehl: other scholars have not accepted Schreiber's ideas, Adolf Holm, Dragendorff, Wickhoff, Wace, Klein, Cuatrecasas think that *the poetry of space* as well as *refinement* were in existence before the foundation of Alexandria; that the influence of that city upon the origin and development of the different styles of mural decoration, an argument to which Schreiber attached great importance, must have been very small, and in any case, considerably less than the influence exercised by the Greek towns of Asia Minor. These scholars also add that Alexandria was not the natural home of the pastoral poetry of the IIIrd century B. C.; that the Ptolemies rather favoured

Egyptian than Greek Art; that the *picturesque reliefs* present hardly any Egyptian motif or element; that not one of these reliefs has been found in Egypt; and finally that softness, vagueness of form, the Praxitelean *sfumato* were not the exclusive property of Ptolemaic sculpture. (*Sfumato* = blending of light and shade *).

In short, the adversaries of Schreiber's theory deny any special importance to Alexandrian Art of the Hellenistic Period and maintain that Alexandria, instead of being the unique centre of the Greek Art of that epoch, was neither the only one nor the most important. The essential characteristic of Hellenistic Art was its *Cosmopolitanism*..... * By studying this art as a whole, it will be seen, I believe, that it forms one homogeneous block, such as Early Christian art, Byzantine Art, and the Art of the Thirteenth Century *. If the question be considered on general lines and as a whole, I believe that this judgment, pronounced by Paul Perdrizet, approaches very closely to the truth.

Most probably, the characteristics of Hellenistic Art were not derived exclusively from Alexandria, or Antioch, or Pergamos etc., but developed at one and the same time in the different great centres of civilisation, without any one of these exercising an absorbing or predominant influence over the others, all in fact having undergone modifications through their reciprocal contact. Thus art, in the different kingdoms of the Diadochi, assumed a uniform physiognomy which does not permit us to ascribe its origin to any single centre and does not justify us in calling it by the name of any Hellenistic capital in particular. This conclusion does not deny, but, on the contrary, admits the fact that Alexandria had a considerable artistic production. It is indeed impossible to deny that certain products of Hellenistic Art (some earthenware, for instance), are specifically Alexandrian, nor should one forget certain creations of Alexandrian Art due to the fusion or juxtaposition of the indigenous with the Greek civilisation. On the other hand, it is true that Roman Art did not draw its only sustenance from Alexandria; it was also influenced by the art of Asia Minor and of the islands; but it is absurd to attempt to deny the importance of the numerous traces of undoubtedly Alexandrian elements that are to be met with in Roman Art.

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Form of government. — Alexandria was chosen as the capital of the dominions subject to the power of the Ptolemies, and therefore possessed superb palaces and a strong garrison used as the royal guard.

This royal residence was governed by a *captain of the town* who, at first, only entered on his functions during the absence of the king, though finally his office became permanent. There is every reason to believe, in consequence of the analogies presented between this office and that of the *imperial praefectus urbis* (prefect of the town) that the *ἐπὶ τῆς πόλεως* was rather the chief of the police than the military commandant of the town. Towards the close of the Ptolemaic epoch and during the Roman epoch, he bore the title of *στρατηγὸς τῆς πόλεως*. Alexandria, it seems, at the Ptolemaic epoch had no municipal senate (*βουλή*). Amongst the high magistrates, either those who were specially charged with the administration of the town, or those who, while residing there, exercised functions affecting the whole kingdom, attention should be drawn to the *exegetes* (he wore the purple, he represented the national traditions, he watched over the interests of the town and was the high priest of the cult of Alexander); the *archidicast* or chief judge; the *hypomnematograph* or secretary general; the night strategus; the *νομοφύλαξ*, the *τροποφύλαξ*, the *δορυφόρος*, the *ραϊνός*; the *alabarch*, a kind of financial officer, and probably the *gymnasiarch*. The greater part of the official acts were proclaimed in the *agora*, where a place was set apart for taking solemn oaths. The powers of these magistrates were not defined by a constitutional law but by a series of special laws, by veritable portofolios attached to each magistrature to fix its rights and

obligations. It appears that in judicial matters Alexandria was absolutely independent of the royal power.

From the date of the conquest of Alexandria by Octavian Augustus, August 1st B. C. 30, Egypt ceased to be an independent state and became an ordinary province of the Roman Empire, but was subjected to a special form of government. Egypt, as it were, formed a private property of the Emperor, who in his capacity as successor of the ancient sovereigns exercised his authority over the country by means of a procurator or vice-roy (*Praefectus Aegypti*). The Prefect of Egypt had his residence in Alexandria. The former magistrates of the Ptolemaic epoch were retained but beside them were placed numerous Imperial officers such as the *juridicus Alexandriae*, the *procurator ducentarius Alexandriae* *idiologus*, the *procurator Neapoleos et Mausolei Alexandriae* etc. etc.

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Commerce.—As regard commerce, it is known that Alexandria for several centuries was the centre of the world. The Ptolemies did much to connect Egypt with the regions of the Red Sea and of the Indian Ocean. In the reign of Ptolemy Soter voyages of exploration had already begun; and during the reigns of Ptolemy Philadelphos and Ptolemy Euergetes numerous commercial factories were established along the coasts of the Red Sea: Arsinoë, near the Bitter Lakes, Berenice, near the topaz quarries, Soteiru, Ptolemais, Theron (the point of departure for elephant hunting) etc. To connect the Red Sea with Alexandria, the canal that Darius I had cut from the eastern branch of the Nile towards the Bitter Lakes (at that epoch these lakes were still in direct communication with the Red Sea) was deepened and made navigable, even for large cargo boats. Philadelphos also had made a road between Coptos in the Thebaid, and Berenice. Consequently Alexandria, provided with an excellent, safe, and large port, at the entrance of which the Lagides had erected the celebrated lighthouse (which gave its name to all other lighthouses) connected by a navigable canal and by

Lake Mariout with the rich districts lying inland, and placed in easy communication with the Red Sea, realised all the conditions favourable to becoming the centre of universal commerce. The rare and precious merchandise of Africa and of the East flowed steadily into the capital of Egypt, whence it was exported to Europe and to the other countries of the Mediterranean and the Black Sea. Silver vases from Alexandria have been discovered as far away as Hungary, and it is well-known that Olbia and other towns of Southern Russia felt the influence of the new capital of the Hellenistic world. It is easy to explain how Strabo and Cicero could affirm that the commerce of exportation was much more considerable in Alexandria than that of importation. In reality the goods that Egypt had to introduce for the requirements of its inhabitants were small in quantity. The country imported chiefly raw material, such as was lacking in the land, in order to work it up and then export the finished product.

In the IIIrd century B. C. Rome entered into commercial communication with Egypt, and, political relations aiding, commerce underwent such development that at the time of Cicero there was a regular service of numerous ships plying between Pozzuoli and Alexandria. The principal products exported were glass-ware, crystals, papyrus, linen garments, carpets, the famous *Alexandrina beluata conchylifera lapella*, ivory, jewels, precious vessels, pommades, wheat, salted meat, toys, slaves, rare or wild beasts, and lastly and most important, books. Banking-business itself would require too long a discourse. It will suffice to recall that Alexandria was the head-quarters of a Central Bank for the whole kingdom and that banks were numerous and considerable in the chief districts of the provinces and in the most important towns.

Although the import trade was much inferior to that of export, this does not imply that it was neglected. It is sufficient to mention one detail of a certain significance: up to our days and in spite of centuries of spoliation and dispersion we have found and still find, by thousands, inscribed handles belonging to amphorae which were used for the transport of certain commodities from Rhodes, Thasos, Cnidus, and Crete. The amphora handles from Rhodes are very numerous, overwhelmingly so in proportion to the others; there will be twenty from Rhodes for each one from Thasos or Cnidus. We need not speak of Alexandria's commerce with the country districts, or with the towns in the interior, but naturally the metropolis was their principal and favourite market. Papyri tell us that the country

people sent there not only for merchandise but also for the best qualities of medicines.

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Industries. — The letter attributed to Hadrian and from which we have already had occasion to quote gives us a living picture of the feverish industrial activity of the Alexandrians: *« Civitas opulenta, dives, secunda, in qua nemo rival otiosus: alii vitrum constant, alii charta conficitur, alii linifiones, omnes certe cuiuscunque artis et videntur et habentur: podagrosi quod agant habent; habent cæci quod faciant, ne chiragrici quidem apud eos otiosi vivunt »*. Thus even the blind and the crippled were not idle.

In spite of a contrary opinion of Chwostow's, Rostowzew believes, and I think quite justly, that the products of native industry formed by far the largest factor in Egyptian commerce, and that the commerce which merely passed through this country was of quite secondary importance.

Alexandria had the monopoly in the manufacture of paper, because the papyrus was a plant peculiar to Egypt. The same may be said of incense, of aromatic essences, and other similar products, the raw material of which was brought from Arabia Felix.

The art of glass-making, already brought to a state of perfection by the Egyptians, sprang into new life under the Lagides and for many centuries Alexandria was a centre of the fabrication of articles in glass. The Alexandrians were very skilful in working gold, silver, copper, and even iron. Their jewels and their chased and inlaid vases were highly thought of and much sought after, wherever the love of luxury, good artistic taste, or fashion could make their influence felt.

But leaving aside a great number of more or less considerable Alexandrian industries, we will confine ourselves to mentioning the most important of all, that of the weaving of tissues and stuffs, of which science has been able to recognise fourteen different varieties. Carpets, dyed purple and embroidered with

figures of animals, were also celebrated. We may gain an idea of these from the Palestrina mosaic or from that of the Thermæ Museum at Rome.

The Ptolemies, who were unrivalled masters in the art of monopoly and taxation, drew enormous economical advantages from such great commercial and industrial activity. Without insisting on the extent of their landed estates or on the rich variety of taxes levied on properties of all kinds, we will remind our readers that the Ptolemies (the Romans do not seem to have changed the system much) had established taxes on imports and exports in all ports of the Mediterranean and the Red Sea; that there was also a tax to allow merchandise to pass from Upper to Lower Egypt; and that taxes on imports and exports had to be paid in all the ports on the Nile.

Certain products of agricultural industry were subject to considerable taxation, others were under a monopoly. All the branches of industry properly so called were monopolised, and when the State did not reserve to itself the right of fabrication it kept the exclusive right of sale. Even the banks did not escape monopoly. In fact they were all let to contractors on the King's account. In the long run, it was the fellah and the consumer, whether native or foreign, who paid for the beauty and glory of Alexandria.

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Science and literature: The Museum and the Library.

— If Alexandria was beyond contradiction the centre of international commerce, she was at the same time a cradle of civilisation whose fame has left a luminous trace in the history of human progress. Whatever posterity's judgment on Alexandrian literature may be (Alexandrianism signifies pedantic and overladen erudition, subtlety, artifice, lack of taste, of inspiration, now and then lack of moral sense) we ought to appreciate to a very high degree the services Alexandria rendered to classic art by cataloguing, classification, preservation and interpretation. Moreover even if in poetry the Alexandrian age marks a period of stand-still and of decline, if its literature is largely philology, yet that same age can lay claim to imperishable glory in the enormous and stupendous progress made in the realm of natural science, and in fact in all branches of science. In geography, which gained much by Alexander's military expeditions and later on by the voyages of discovery organised by the Lagides,

it will suffice to mention the name of Eratosthenes. His measurements of the terrestrial meridian, and his geographical map of the earth, in spite of the faults and errors inevitable at that epoch, put him in the first place in the history of geography. Aristarchus is the most illustrious of the astronomers who worked at Alexandria; he first made the great discovery, which in modern times brought fame to Copernicus and Galileo, that the earth is only a planet of a system whose centre is the sun.

Geography and astronomy presuppose very advanced mathematical knowledge. It was in Alexandria in the reign of Ptolemy I, that Euclid wrote his book of the *« Elements »*, which book since the days of antiquity has remained the most widely-known treatise on geometry. The greatest of the Greek mathematicians came from Euclid's school, Archimedes of Syracuse, and Apollonius of Perge. Archimedes discovered the relation between diameter and circumference, the theory of the spiral, the law of gravity, and the hydrostatic principle by which the specific weight of bodies may be determined; he did not confine himself only to the successful development of scientific theories, but he applied his theoretical discoveries to mechanics: the machines which he constructed excited the admiration of his contemporaries to the utmost degree. Apollonius of Perge should be remembered particularly as the founder of trigonometry. Geographical discoveries exercised a great influence on the development of biological science. One of the most remarkable curiosities for strangers in Alexandria was the Zoological Garden, annexed to the royal palace: the Ptolemies had brought together in this garden a rich collection of rare and wild animals: serpents, ostriches, antilopes, elephants. Theophrastus, on account of his history and his physiology of plants, ought to be considered as the founder of scientific botany. As regards anatomy and physiology, it will be sufficient to recall the fact that the scholars of Alexandria dissected corpses, and, it seems, did not even hesitate to vivisect criminals. The first place in surgery falls to Erasistratus. The doctors who were educated in Alexandria were much appreciated in the world of that day: *« Sufficit medico ad commendandam artis auctoritatem, si Alexandriac se dixerit eruditum »*. In order to rouse confidence in his ability a doctor has only to say that he studied in Alexandria (1).

(1) There is nothing new under the sun! — The *Faculty of Alexandria* is nothing but a memory; but a good number of our modern followers of Esculapian make or believe they make an impression on the public and imagine they attract clients by entitling themselves *« of the Faculty of Paris »* or of any other famous school. It must be confessed, moreover, that this kind of advertisement is not altogether inefficacious, even in our days.

Amongst the historians who exerted their activity in Alexandria, we ought first of all to mention Ptolemy I, who wrote a book of *Memoria*, the objectivity of which has often been praised. It seems likely that Hecataeus of Abdera wrote his History of Egypt and his History of the Jews in Alexandria. But the scholars of Alexandria liked the history of literature and philological studies much more than researches in political history. Zenodotus of Ephesus, the first librarian of the Library belonging to the Museum, consecrated his life to a critical edition of the works of Homer, and his work was carried on after him by Aristophanes of Byzantium and by Aristarchus. The men who helped Zenodotus in his task as librarian, Alexander of Aetolia and Lycophron of Chalcis were entrusted with the task of classifying tragedies and comedies respectively, which employment led these two learned men to write a kind of history of these branches of literature. The successor of Zenodotus in the post of librarian in chief, Callimachus of Cyrene, drew up a methodical inventory of the library, that is to say an inventory of all Greek literature, [his work, called "Tables", comprised 120 rolls of papyrus].⁽¹⁾

A good number of pupils passed through the school of Callimachus: Hermippus (the biographer of the philosophers), Istron of Paphos (antiquarian), Apollonius of Alexandria (philologist). Amongst his pupils too is mentioned the name of his compatriot and successor in the management of the library, Eratosthenes, chiefly known as a mathematician and geographer, but a very competent authority also on history, politics, and philosophy. As we have already said, poetry in the Hellenistic age occupies quite a secondary place in the history of Greek literature; but whatever may be its value and importance, it must be acknowledged that Alexandria was its centre and home. Moreover even if most poets of that epoch lose nothing by being left in obscurity there are two of them that cannot be passed over in silence: Theocritus and Callimachus.

Theocritus, who was endowed with remarkable qualities as a poet, is the creator of the *bucolic* or *pastoral* style, of the

(1) A papyrus of the second century A. C., discovered at Oxyrhynchus and published by Grenfell and Hunt in 1914 (*The Oxyrhynchus Papyri*, X, 1914, p. 52) would confirm the thesis already mentioned in the past by several archaeologists, according to which Callimachus has not been at the head of the famous Library of Alexandria. On the basis of this papyrus, the series of the Librarians could be established as follows: Zenodotus, Apollonius Rodinus, Eratosthenes, Apollonius d'Alabergeus from Alexandria, Aristophanes, Aristarchus, etc. See: BASTARDI A.: *I Bibliotecari alexandrini nella cronologia della letteratura ellenistica*, Atti della R. Accad. di Torino, I (1914-15), p. 117-118.

poetry that sings of shepherds and shepherdesses, of green fields, and of the pleasures of country life; in this kind of poem he excels and his imitators have not surpassed him. But amongst his contemporaries the glory of this simple and sincere poet was obscured by that of the librarian Callimachus, court-poet under Philadelphos and Evergetes I; he attempted all kinds of verse but excelled above all in the *elegy*; he possessed an extraordinary and very varied erudition, an unerring mastery of technique, a style of uncommon virtuosity, remarkable critical penetration, and a profound and vast knowledge of the language; but inspiration was lacking; he was cold, subtle, industrious.

In order to attract to and centralise in Alexandria the whole scientific and literary movement of the age, the Ptolemies had founded two institutions for which they have a right to the unending gratitude of all thinkers: the *Museum* and the *Library*. The merit and the glory of their creation have been attributed to Ptolemy II, Philadelphos; but modern criticism believes it has authority for putting the initiative and the plan of these memorable institutions back to the reign of the first Ptolemy. Philadelphos had only to follow out and perfect the original projects. Soter's inspirer in the matter of these institutions is thought to have been Demetrius of Phalerum, a former pupil of Theophrastus, a man of remarkable talent, an eloquent and persuasive orator, and of an eminently organising nature. After having been practically master of Athens for ten years he had been banished from the city and we hear nothing more of him until the day (307 B. C.) when we find him at the Court of the Lagides. Bouché-Leclercq thinks that Demetrius was indebted to his own recollections for the idea of gathering scholars together and placing a library at their disposal. The worship of the Muses had been for some time the symbol of the scientific mind. The schools of the Pythagoreans were already called *Museums*. Demetrius enlarged the scheme and created an original institution, whose object was not merely to spread certain philosophical doctrines, but also to accelerate the progress of all the sciences.

Museum. — The Museum of Alexandria might be compared with our Western Universities; but it had one thing that these latter lack: the collegiate life of the professors, who moreover were not obliged to give lectures. Mahaffy is correct when he writes: 'It seems that the King and his Minister of education founded an institution more like an old college at Oxford or Cambridge than anything else of the kind'. In other respects

what we know of the Museum amounts to very little. Strabo says: 'The royal palaces also comprise the Museum, which contains a walk, an *exedra* and a large hall in which is served the repast in common for the philologists belonging to the Museum. There are also general funds for the maintenance of the college and a priest set over the Museum by the kings and at the present time by Caesar'. With the exception of these remarkably precise though somewhat summary details, literary tradition has only preserved very vague or contradictory accounts of the organisation of this establishment. The priest or president (as well as the ordinary members) was nominated by the king for a definite period, but naturally the duration of his functions depended exclusively on the caprice or the will of the sovereign. It has been affirmed that the priest-president was at the same time priest of Sarapis and head of all the Alexandrian clergy; but decisive evidence of this has not been produced. On the contrary, it seems that the *hupis* of the Museum, who was never an Egyptian, did not differ from the *hupis* of other Greek corporations (*hierodou*), that is to say he was simply the *epistates* or president of the establishment of which he had the management. It appears that the scholars of the Museum were grouped in separate confraternities, according to the nature of their occupations; they received a salary from the royal treasury which, added to the revenues of the common funds, assured them a livelihood and shelter and allowed them (teaching was not an obligatory condition) to consecrate their entire energy to their studies and their own particular researches. To these men the Museum offered all the facilities for working that could be desired, together with a calm and tranquil life, sheltered from material cares and surrounded by an atmosphere of intellectuality and erudition.

What we have already said of the progress of science in general, realised or quickened by the scholars of the Museum, and the fact that this institution survived the Lagides prove that it deserved well of civilisation, and that it did not fail to accomplish the object for which it had been called into being. This does not mean that it has always and in every respect been admirable. Timon the *sillographer* has no doubt exaggerated in his sarcasm, but perhaps he was not the only one who mocked at the members of the Museum, *library rats and idle talkers*: 'In populous Egypt', he says, 'food is given to numerous scribblers, great readers of old books, who squabble without end in the bird-cage of the Museum'. (For the topography see further on).

BIBLIOGRAPHY. — PARTHEY G., *Das Alexandrinische Museum*, Berlin, 1838; WESCHER, *Das alexandr. Museum*, Halle, 1835; A. COUAT, *Le Musée d'Alex. sous les premiers Ptolémées*, Cf. BOUCHÉ-LECLERCQ, *Hist. des Lagides*, I, p. 217, n. 2.

Library. — We are not much better informed on the subject of the Library. In spite of the incomplete documents at our disposal it is difficult to believe that the Library, at any rate originally, could have been independent of the Museum, and that it could have had any other aim than to offer to the scholars of the Museum the materials and the tools required for their researches. Without doubt the Library of Alexandria was not the first in date in antiquity. Without counting the libraries whose existence is vouched for in the Egypt of the Pharaohs, or the very rich and well organised library that has been discovered at Nineveh, literary tradition tells us of collections of books belonging to Polycrates, tyrant of Samos, to Pisistratus of Athens, to Clearchus of Heraclea in Pontus, to Demosthenes, and, most remarkable of all, that formed by Aristotle. But if the Library of Alexandria was not the first in date, yet without doubt it was the largest, richest, and the most important that classic antiquity has known. Even under Ptolemy I, Demetrius of Phalerum (we must admit that the source of this information is somewhat suspicious) is said to have collected 200,000 volumes. At the end of the reign of Ptolemy Philadelphos who had bought amongst others Aristotle's collection, there were, we are told, 400,000 * mixed * volumes in the Mother Library or Bruchium, and 90,000 * unmixed *. At the same time the library of the Serapeum or Daughter Library (grown very important at the Roman epoch) appears to have possessed 42,800 volumes granted by the Museum Library ⁽¹⁾.

These were perhaps duplicates, non-indispensable volumes, or more probably a collection of simple rolls, classified for the use of the general public who could not benefit by the great Library. Ptolemy Evergetes and his successors continued to hunt for books enthusiastically. One tradition, contested by Lombroso with good arguments, but which all the same does not seem to be too improbable, recounts that Antony made a gift to Cleopatra of 200,000 simple volumes from the library of Pergamum. In order to increase their collection the Ptolem-

(1) Bouché-Leclercq thinks that the number 90,000 represents the number of the volumes in the Library, with the exception of duplicates. Osakabe and others consider the number 90,000 refers to the rolls of which a single one comprised either several books, or portions of several books of one work, or miscellanies of different writings by one or by several authors.

ies did not recoil from questionable methods. Evergetes gave order that all travellers disembarking at Alexandria were to deposit the books that they had with them. These books were kept for the Library, while their owners were presented with simple copies on ordinary papyrus. The same king sent a request to Athens, on a security of 15 talents, for the tragedies of Sophocles, Euripides, and Aeschylus in order to have them copied; he kept the originals and sent the copies back to the Athenians begging them to keep the 15 talents. Another Ptolemy, in order to end the competition which the king of Pergamum had started with him, forbade the exportation of papyrus; this led to the invention of parchment (*Membra pergamena*) by the manufacturers of Pergamum.

Even when discount is made for exaggeration, these narratives reveal the passion that the Ptolemies had for books⁽¹⁾. This passion explains the rapid and marvellous growth of the Alexandrian Libraries, which in B. C. 48 disposed, it is said, of 400,000 or even 700,000 volumes. It is likely that these figures are somewhat too high, or may hide considerable errors; but, all the same, exaggeration and errors reckoned for, this collection of books remains immense. Antiquity had never seen the like. Nevertheless it is wise to be on one's guard and not to form an overlarge and inexact idea of the intellectual production of classic nations. One must not confuse *work* with *roll*. In the series of simple volumes a roll comprised one book of a work, or a work in one single book, which would mean 48 rolls for Homer, 40 for Polybius, and so on. Moreover very brief works would count for many in the number of rolls. If we take account of the duplicates and of the mixed rolls, we see that the number of works must have been much less than that of the rolls. Let us add that the Ptolemies did not confine themselves to Greek literature, but that they were also interested in the productions of a 'Barbarian' races. It is likely that translations from foreign languages into Greek were more or less numerous; the only one known is the celebrated version of the Bible carried out by the Seventy translators⁽²⁾.

(1) It naturally also encouraged the fabrication of very numerous apocryphal works.

(2) Jewish tradition, whose first source is Pseudo-Aristeus, attributed the project of this version to Philadelphus and recounts the respectful eagerness of the king and the miraculous record of the seventy-two translators who worked separately. Rostan calls this a 'silly story'. It is not only impossible that the translation of the Bible was done by order of Ptolemy II, because it was probably the work of the Alexandrian Jews carried out for the large number of their co-religionists who did not know Hebrew; but for the same

A philologist of mark must always have been chosen as the head of the Library. An Oxyrhynchus papyrus, X, 1241, has at last given us a list, which we may safely accept as correct, of the Alexandrian Librarians under the first Ptolemies. According to this papyrus the list runs thus: Zenodotus, Apollonius of Rhodes, Eratosthenes, Apollonius the *εὐαγγέλιος* (of Alexandria), Aristophanes, Aristarchus, and one Kydas, unheard of before now, who belonged to the *εὐχρηστικός*. From this papyrus it seems definitely confirmed that Callimachus was never a Librarian. To the latter office was often added that of tutor to the royal princes. Zenodotus educated the sons of Ptolemy Soter, Apollonius of Rhodes was tutor of Euergetes I, Eratosthenes of Philopator, Aristarchus of Philometor and of Euergetes II. The latter after having driven the Academicians from the Museum is supposed to have placed an officer at its head⁽¹⁾. The Alexandrian Library did not always enjoy the marvellous prosperity whose history we have just sketched; it is time to recall its bad days. A first catastrophe is supposed to have taken place in B. C. 48, during the events of Julius Caesar's 'Alexandrian War'. Achilles having besieged him in the Bruchium, Caesar felt himself doomed if his enemies remained masters of the communications by sea. In order to avoid their succeeding in taking possession of his fleet, left in the large Harbour without crews or watch, Caesar set fire to 52 ships of war as well as the vessels under construction in the arsenals. The conflagration was so violent that it gained the quays and reduced the warehouses to ashes, together with the granaries of wheat and the depots of books. The more moderate historians speak of 400,000 volumes having been burnt. But is this number exact, and did the fire actually reach the Museum Library? We must remember that the earliest account of this disaster is found in a rhetorical passage, therefore subject to caution; Seneca who is the author of it refers to Livy; Dion does not speak of the Library and merely mentions a rumour of the destruction of many precious

reason it must be later than Philadelphus. In reality, at the time of this king the Alexandrian Jews had not become Hellenised enough to require a Greek translation of their holy books. This argument is confirmed by the results of excavations. In the Greco-Jewish cemetery which I have discovered near Ibrahimieh and which dates from the reign of Ptolemy II, the epitaphs of the Jews are drawn up in pure Aramaic, which demonstrates that the Aramaic language was still generally employed and understood; I am speaking here of tombs belonging to the poorer classes, and not to those of rich and cultivated people.

(1) See GAGNÉLLE and HUNT's *Introduction to Oxyrhynchus Papyri*, X, 1241, and A. ROMAGNOLI, *I Bibliotecari Alessandrini nella cronologia della letteratura ellenistica*, Atti della R. Accademia di Torino, I, (1912-13), p. 247-252.

books in the ἀποθήκων τῶν βιβλίων (book depots). Moreover neither Caesar nor Hirtius makes the least allusion to the burning of the Library; and it would have been difficult for them to believe that their silence could efface the memory of such a disaster. And what reason would Cicero have for not devoting one word to this catastrophe to which his heart as a philosopher and a man of letters could not have remained insensible? Strabo visited the town in B. C. 24, and drew up a fairly detailed description of its monuments, but neither does he make the least allusion to the conflagration. On the other hand, Caesar says (perhaps with a small grain of exaggeration) that Alexandria was guaranteed against destruction by fire, because of the technical quality of its constructions. Moreover everything leads us to believe that the Library was at some distance from the Harbour. We must therefore conclude that the Museum Library was not attacked by the flames; that the conflagration gained the shops where books were deposited either for commerce or some other reason which we are in ignorance of; that the amount of rolls that were burnt must have been very inferior to the number quoted by Seneca. But when the Roman conquest became definite the decline and ruin must have been real and progressive, especially from the end of the second century. It is not only probable that many of the books found their way to Rome, but it is also hard to believe that the Library did not suffer during the troubles and persecutions of Caracalla. Aurelian in A. D. 270 had the greater part of the Bruchium raised to the ground: part of the members of the Museum took refuge in the Serapeum, some of them went to Constantinople. It must be admitted that after the third century, at the latest, the Museum Library or Mother Library practically existed no more. If the general disorganisation was unfavourable to the preservation of Libraries, the spread and triumph of Christianity dealt them mortal blows. In the year 389, Theophilus by the authority of the Emperor abolished heathen religions, practically and officially, in Alexandria (see page 28). He acted most rigorously against the Serapeum which had become the last refuge and the last rampart of paganism; he took possession of it, destroyed the celebrated statue of Serapis, and gave the temple up to the flames. The numerous edifices situated within the precinct of the Serapeum were not all demolished; some of them were saved, but everything leads us to believe that the Daughter Library, very probably annexed to this Temple, did not escape the flames. Consequently it is difficult or almost

impossible to admit the existence in Alexandria of a large and real public Library after the end of the fourth century⁽¹⁾. In my opinion the passage of Orosius (416) where this author affirms that he had seen empty book-cupboards in certain temples, in whatever manner we may interpret it, proves that no public Library of considerable importance existed at that epoch. This need not mean that all the books had disappeared from Alexandria; for there must always have been a great number of books, in private collections, in certain monasteries, and in the schools of the grammarians and heathen philosophers, schools or 'Museums' which flourished in Alexandria until the end of the Vth century⁽²⁾. At any rate Amru may be absolved of the accusation brought against him by the Arab historian Abdu-el-Farag (five centuries after the conquest of Alexandria) of having burnt the Grand Library. Abu-el-Farag relates that John Philoponus, who became very intimate with Amru, asked for permission to take away certain books in the 'Imperial treasury'. Amru, before forming a decision, asked the advice of the Caliph Omar. His piquant reply is well-known: 'If the books contain nothing but the Coran they are useless; if they contain anything else they are dangerous. Burn them'. The quantity of these books was so great (still quoting Abu-el-Farag) that they sufficed to heat the 4000 public baths of Alexandria for six months. Whilst admitting as unproved that at the time of the Arab conquest the Grand Library had long ceased to exist, this story contains too many legendary elements to allow us to put faith in it. Moreover John Philoponus had died, it seems, well before the Arab conquest. But is the legend altogether false, or does it reflect a portion of historical truth, however exaggerated and distorted? Butler concludes: 'One must admit that Abu-el-Farag's story is a mere fable, totally destitute of historical foundation'. For my part, even if the legend signifies, as I believe it does, that the conquerors did not respect the collections of books that had survived previous disasters and had eventually fallen into their power, I should not be too severe on them. If the French in our own days after taking possession of Constantine burnt all books and manuscripts that fell into their hands, if the English after the conquest of Magdola abandoned there the

(1) I refer to BUTLER, *The Arab Conquest of Egypt*, p. 400-426. It is a subtle and clever criticism drawn from all sources (Rufinus, Apollonius, Orosius) he proves, against the writer MATTEN (*L'école d'Alexandrie*), that in the Vth century the Serapeum Library did not exist any more.

(2) Cf. J. MASPERO, *Horapollon et la fin du paganisme égyptien*, in the *Bulletin de l'Inst. Français d'Arch. Orient.* vol. XI, p. 104-105.

best and the largest part of a rich Abyssinian library, if the representatives of great European powers have done what they have recently done in China, if we think of the fate of the Louvain Library, what right have we to reproach the Arabs of the VIIIth century with not being of the same mind as a western philologist concerning documents of classic literature?

BIBLIOGRAPHY. — In addition to that concerning the Museum on p. 37: CHASTENET, R., *Les destins de la Bibl. d'Alex.* (Rev. Hist., 1876, pag. 461-483); REYNAUD, *Une alex. Bibl.* (Bordan, 1878); NOUVELLE-ÉCLAIR, V., *La Bibliothèque des Ptolémées*, Alexandrie, 1893; DEBATAKIS, *Bibliotheken in the Real Encyclopædie of Pauly-Wissowa*, III, p. 405-414. See also the polemic between S. B. Kyrillos Macaire and S. E. Magid Bey in *Bull. de la Soc. Khâdiviale de Géographie*, série VII, nos. 8 and 10.

Christianity in Alexandria. — * After the church of Alexandria had had for two centuries a succession of eminent men, Clement, Origen, Denis, Athanasius, Cyril, it seemed to her that her glory fell short on one point only, that of not having been founded in the times of the apostles *⁽¹⁾. So they attributed the foundation of the See of Alexandria to St. Mark. A martyr's chapel dedicated to a saint of that name had really existed in close proximity to the Large Harbour; but did it actually commemorate Saint Mark, the Evangelist? This is at least very doubtful⁽²⁾. On the other hand it is certain that during the first century and the first half of the second century the spread of Christianity in Alexandria and in Egypt had not been considerable. Moreover the gnostics, who gave a special character to the first period of Alexandrian Christianity, had nothing Christian about them except their origin. It will be enough to recall that, though worshipping Christ, Carpocrates taught that salvation was acquired through immorality. * Souls * he said, * could not obtain blessedness until they had passed through the whole cycle of possible actions, that is to say, the series of iniquities open to human nature *.

Hadrian, according to his letter to Servianus, had seen the Alexandrians prostrate themselves before Serapis or Christ impartially. They conceived no great difference between the two religions. From the outset of the principate of Commodus (180), the Christian religion, almost completely purified of its gnostic doctrines and of all trace of paganism, appears firmly established in Alexandria. In the time of Septimius Severus (193-211) Christianity had begun to make history, and from that

(1) O. M. LACROIX, *Dictionnaire d'Archéol. Chrét.*, I, col. 1092.

(2) In 328 some Vandalian merchants secretly carried away the (supposed?) body of the saint, and transported it to their own country.

time onwards its development was very rapid. The founding of the celebrated school, the catechetical College, may be placed about this epoch: * it was a kind of Christian University adapted for becoming in course of time the centre of theology generally *. It will be enough to mention the two most celebrated heads of this school, Clement and Origen. Until the time of Constantine (313) the church in Egypt encountered many obstacles in the course of its existence. It suffered bloody persecutions under the rule of Septimius Severus (204), under Decius (250) and under Valerian (251) ⁶¹.

After the final triumph of Christianity, in the time of Constantine, the church of Alexandria took part in all the theological disputes and in all the religious controversies. It held a predominant place in the Councils. Arius, who denied that the Word (Logos) was God, and that He was of the same substance as the Father, belonged to Alexandria; as did also the Bishop Alexander and Athanasius, the two most energetic defenders of Orthodoxy. After an ephemeral triumph, the Arians were definitely deprived of all the churches they occupied in the town. The rule of Theodosius gave the mortal blow to paganism but did not mark the end of religious dissensions. Shortly afterwards, in 415, Hypatia, the last heroine of Alexandrian paganism, fell under the blows of some Christian fanatics. Yet the current of resistance to Christianity remained very powerful until the close of the Vth century.

At the Council of Ephesus (431) the church of Egypt, represented by Cyril and the celebrated anchorite Shenouda, triumphed over Nestorius, the Patriarch of Constantinople, who claimed to recognize two persons in Christ, the one divine, the other human. But some years later Dioscorus, patriarch of Alexandria, propagated the monophysitic doctrine of Eutychius (according to which the divine nature of Christ absorbed the human nature). Since that time the Christians in Egypt have been divided into two sects: the ancient Catholics (Melkites), and the Orthodox (Jacobites, formerly Eutychians).

After the Arab conquest the majority of the Egyptians were converted to Islamism. To-day out of a population of more than eleven million inhabitants, there are about 600,000 Copts, of whom 15,000 are Catholics.

Alexandrian Christianity was characterised by the tendency

(1) Amongst the papyri that the soil of Egypt has preserved for us, several documents about the Decian persecution have been discovered. They are what are called *libelli libellatici*, that is to say, certificates delivered by the Commission on Sacrifices, attesting that the person in question had sacrificed to pagan divinities. One of these precious documents is in our Museum.

of its adherents towards a monastic life. As early as the IVth century the land in the neighbourhood of the town began to be covered with monasteries, which grew more numerous every day. In the Vth and VIth centuries there were no less than six hundred of them, all built like fortresses: * they were like pigeon-cots * said Severus of Achmunein. The group of monasteries of the Hennaton (ninth mile) was the most famous. The Museum possesses 16 epitaphs from the cemeteries belonging to this group of monasteries.

The Persians in their siege of Alexandria (618-619) carried ruin and death among the monks; great numbers were put to death by the sword, others saved themselves by hiding in caves and grottos. Their treasures were pillaged, churches and other edifices were burnt or destroyed. The monasteries did not survive this disaster, and the Arab conquest gave them the final blow.

In the IVth century the churches in Alexandria were fairly numerous, and in the course of the Vth and VIth their numbers steadily increased. Through literary sources we know some of them by name, but all actual trace of them has disappeared from the ground. Father Faivre (paragraph *Catacombes* and *Eglises*) in his article on Alexandria published in the *Dictionnaire d'histoire et géographie ecclésiastiques* — says * it is regrettable that no trace has been left of these various monuments and that it is impossible to determine their exact site *. The most celebrated churches were the following: The Church of Saint Mark which must have been near the shore of the Eastern Harbour, (not the present Coptic Church of Saint Mark); some Vth century marble capitals with their surfaces decorated with flowers and trellis-work have been assigned to this church; three of these capitals are in our Museum and a fourth in the Cairo Museum. When Alexandria was taken by the Arabs, Saint Mark's Church was burnt; its reconstruction was carried out in 680; in 828 two Venetian merchants, Buono di Malamocco and Rustico di Torcello, removed the corpse which had been considered to be that of Saint Mark and carried it away.

Another famous church was that of Saint Michel or of Alexander. Some archaeologists have placed it near the buildings of the present Municipality; it is supposed to have been the Temple of Saturn changed into a church.

The Caesareum was a heathen temple, begun by Cleopatra in honour of Caesar, but completed by Octavian and dedicated forthwith to the worship of the emperors under the name of

Caesareum or Sebasteum. One of the entrances of this temple or of its vast enclosure was quite close to the present Ramleh Tramway Terminus on the site of the present Yehia building. After the peace of the Church, the Caesareum was dismantled and turned into a Cathedral: *μεγάλη ἐκκλησία* or *Κρονοῶν*, or *Dominicum*. The *μεγάλη ἐκκλησία* was plundered and restored many times. In 368 it was reconstructed by the patriarch Athanasius; later, Jacobites and Orthodox disputed its possession until 912, at which date it disappeared in a conflagration and its ruins were never restored.

The Church of Saint Athanasius constructed by the patriarch of this name in the Bendidion or Mendidion Quarter and consecrated in 370 was turned into a mosque at the Arab conquest. In all likelihood this is the mosque in the so-called Sok-el-Attarin, which in a restored state exists to the present time.

The oratory built by Theonas (282-300) near the shore of the Eunostos Harbour was reconstructed and enlarged by the patriarch Alexander (313-326). After that date it was used as the cathedral of Saint Mary until the close of the IVth century, when the Caesareum became the cathedral. Under Musulman domination Saint Mary's church was turned into a mosque. The Arabs gave it the name of Western Mosque (*Gumaa El Gharbi*) or Mosque of a thousand pillars. Its site must be in the Marina Quarter, on the spot where the convent of the Franciscan missionaries is now standing. The two pillars of green granite decorated with reliefs, standing at each side of Dr. Schiess's tomb on the little hill in the garden of the Native Hospital, belonged to the Church of Theonas.

There were no vast catacombs in Alexandria. The Christian cemeteries, partly subterranean, partly open to the sky, were outside the city and were spread over the hills between Gharby and Hadra, near the Serapeum in the south-west and beyond the ancient pagan necropolis between the Abattoir and Dekhela. A very interesting tomb was discovered at Karmous not far from Pompey's Column in 1858, but it has since disappeared. Fortunately, detailed descriptions of it have been published many times. The architectural type of this monument, known as Wescher's Catacomb, differs in no way from that of pagan hypogeums. Access into an open atrium connected with a vestibule is gained by a stair-way. The vestibule opens into a room provided with three niches hewn in the living rock and forming three separate chapels, with a sarcophagus in each. Galleries opened out around this essential and central portion

of the tomb. The walls of these passages were hollowed out into two, three or four superposed rows of *Loculi*.

Wescher's Catacomb was decorated with frescoes (see Th. SCHREIBER, *Die Necrop. von Kom-esch-Chongafa*, p. 18-39) which the describers have estimated very highly. A symbolical interpretation of the Eucharist was represented there and a long series of images of saints. Another Christian catacomb was lately discovered to the east of the town, on the hills near Hadra (see *Bull. Soc. Arch. Alex.*, n. 11, p. 278-288), but it has been buried for ever under the Deaconesses' Hospital.

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The Jews in Alexandria. — According to Flavius Josephus the Jews were reckoned among the earliest inhabitants of Alexandria. The story goes that a large number had not only been attracted there after its founding, but * through a letter of Alexander's * had also been proclaimed citizens, under the same title as the Macedonians. Ptolemy I, too, after his campaigns in Palestine is said to have introduced a great number of Jews into the new capital of Egypt, as well as into the fortified places on the eastern frontier of the Delta.

As to the franchise granted by Alexander the Great, this is in all probability nothing but a legend that Josephus, Philo and other Jews had an interest in upholding. But this in no way justifies the theory of some modern scholars, according to which the establishment of the Jews in Egypt, with the exception of some isolated cases, does not date further back than the 3rd century B. C. Without mentioning papyri which prove the existence of Jewish colonies in the Fayum in the 3rd century, we will only draw attention to an inscription discovered at Schedia (25 km. from Alexandria) in connection with the dedication of a Synagogue, placed by the Jews of that town under the protection of Ptolemy III, Euergetes (246-222) and of his wife Berenice. (Museum, Room 6, n. 31). We would also call to mind the discovery of a Græco-Jewish necropolis in Alexandria dating from the reign of Ptolemy II, Philadelphos. (The Aramaic inscriptions found in this necropolis are in the Museum, Room 21). We are therefore obliged to admit that a numerous and important Jewish colony was

established in Alexandria since the beginning of the 3rd century, if not at the end of the 4th century B. C. This colony kept itself isolated, fusion with the other elements of the population never being possible; they lived in what some historians consider a regular Ghetto, or at any rate in a special quarter of the town, the quarter *d* bordering on the Regia. In spite of contrary assertions by Josephus, we must believe that the Jews did not enjoy the same rights or the same privileges as the citizens inscribed in tribes (*tribus*) or as the ordinary *Alexandriens*. But they were certainly allowed a considerable amount of autonomy. One of the chief men of their nation was at their head, — an ethnarch, — who, helped by a Senate (*synagoga*), was the administrator and the chief judge of the Community at one and the same time. Naturally in cases of litigation between Jews and Gentiles it was necessary to have recourse to the royal justice. The Alexandrian Jews found employment either as public contractors (exploiting taxes or state lands), as private contractors, as day-labourers or, more especially all, as traders. In commerce they were formidable competitors. This economical reason, added to the deep differences between their ideas on religion and politics, caused them to be held in aversion by the Greeks and the other inhabitants of the town. Nevertheless, under the Ptolemies, antisemitism never broke out into real civil war. It was only under the Empire that Alexandria was stained with blood by struggles amongst its inhabitants. Perhaps the chief reason which provoked a battle in its streets in the days of Caligula may be found in the eagerness with which the Alexandria Jews sought favour with Rome and posed as the Emperor's most faithful subjects. Caligula, however, showed some ill temper when he met them because they had refused to place his image in their Synagogues. Jerusalem's revolt against Rome in the year 70 re-acted in a terrible manner on the Alexandrian Jews. In order to protect and fortify themselves when menaced with death they destroyed the Nemesis (where Pompey's head was interred), but their adversaries gained the upper hand, and killed all who were not made prisoners. After that time the Jewish element in Alexandria sank very low; the Jews, like the Christians, had their martyrs. In proportion as Christianity gained ground, the Jews' condition grew worse. One fine day, or rather an evil day, Archbishop Cyril wished to expel them altogether from the town, as a mark of the definite triumph of the New Religion. But all the same at the Arab conquest they were still, or they had once more become, very numerous.

In fact a special clause in the Act of Capitulation was to the effect that the entire Jewish colony might remain in the town. In the Middle Ages the commerce of the Levant still remained for a great part in their hands. In the 12th century 3000 Jewish families were counted in Alexandria. The oldest synagogues which exist at the present time can be traced back to the XVth century; today the Jewish colony consists of 15,000 souls, or probably more.

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Fig. 23.

TOPOGRAPHY

Come la mia macedone guerra
sia nel deserto e a' barbari ed agli anni
regga Alexandria,

CARDUCCI.

These beautiful lines of the Italian poet contain an undeniable truth, for they signify the ideal everlastingness of Alexandria. In fact, Alexandrian civilisation has never ceased — even after its disappearance — to be of profit to the human mind, which will always retain profound traces of it. But what of the lastingness of its monuments, its temples, and its palaces? Alas! what deception and sadness are here! As far as the complete destruction of its edifices and as the uncertainty of its topography are concerned, Alexandria, unfortunately, takes precedence over every other great city of the ancient world. In spite of its enormous literary production, written traditions as to its buildings are both rare and very vague; and, though we know of a good number of temples, palaces and monuments, it is almost always impossible to identify them in a precise manner, or to indicate their exact site⁽¹⁾. We are able to obtain a broad idea of the general aspect of the town, a sort of bird's eye view of it, from Strabo's celebrated description, from the details contained either in the Romance of Alexander by the pseudo-Callisthenes⁽²⁾ or in the Amours of Leucippe and Clitophon by Achilles Tatius, as well as from oc-

(1) & In this same Alexandria, where so many things have happened, we are seldom able to give them a local setting &. PRENANTZ, *B. C. H.*, 1912, p. 237.

(2) As far as concerns the topography of Alexandria, criticism (Lambrose, Ausfeld) considers this novel as trustworthy.

casional notices met with in the works of many of the historians of the Graeco-Roman and Christian periods. But these sources do not help us to know the topographical and architectural details of the streets, squares and buildings.

For long centuries, over the vast space once occupied by the *most beautiful city in the world* nothing remained standing or above the level of the ground but the so-called Pompey's Pillar, the obelisks of the Caesareum (Cleopatra's Needles), some columns that may have formed part of the ancient Gymnasium, and the walls on the eastern shore which had been given the name of *Cleopatra's Palace*. In the course of the XIXth century Cleopatra's Needles went their ways, one to London, the other to New-York, the columns of the Gymnasium (?) disappeared, Cleopatra's Palace (?) was demolished and today nothing remains to vouch for the ancient grandeur of the town of the Lagides, except *Pompey's Pillar*.

But if the XIXth century has seen the carrying out of these latter acts of vandalism against Alexandria it has also seen the more and more numerous and the ever more and more efficacious efforts of scholars to reconstitute its archaeological and topographical history. The fifth volume of the celebrated *Description de l'Égypte* (Paris, 1829) includes a *Description of the Antiquities of Alexandria and of its Neighbourhood* by the engineer Saint Genis: Saint-Genis did not carry out any excavations himself, but he describes with erudition, competence and scientific honesty all that he had been able to see and observe. He tries to connect these observations with what we know from literary tradition without giving way to too many hypotheses and combinations. Towards 1866 the Emperor Napoleon III, who had conceived the project of writing a history of Julius Caesar, expressed a desire to have a plan of Alexandria. This was an unexpected and unique opportunity to set its ruins free from the heavy covering of earth which buried them. Khedive Ismaïl entrusted the astronomer Mahmoud-El-Falaki with the execution of this plan, authorising him at the same time to make whatever excavations were necessary. The peculiarly favourable conditions that Alexandria offered at that time — all the ancient area of the town being then free of buildings — and on the other hand the material and moral support of an almost autocratic Khedive gave hope that the work that was being undertaken would lead to marvellous discoveries. But there were none. Can it be — as Hogarth and others think — that the soil of Alexandria contains no more monuments of the first rank? Or can it be that these manu-

PLAN
DE L'ANTIQUE ALEXANDRIE
ET DE SES FAUBOURGS

Sur une échelle de 1:100,000
D'après les cartes de l'Institut de France
et les cartes de l'Institut de France
par M. de la Roche (1855) d'après les cartes de l'Institut de France



Fig. 34

ments are buried under deep layers of earth, below water level and inaccessible to the excavator's pick?

It must be acknowledged that Mahmoud-El-Falaki did his work honestly, and with abnegation and zeal. He succeeded in drawing up a plan of the ancient town (fig. 24) which has since been generally accepted, (cf. fig. 25), and for which posterity owes him thanks. Nevertheless, while recognizing the merits of this learned and conscientious scholar, we must confess that an attentive examination of his plan and of the accompanying memoir inspires some doubts about his method and some reservations about his results⁽¹⁾. From 1878 to 1888, a Greek Doctor, Dr. Tassos Nérontsos, kept a record of all the chance discoveries made in Alexandria. He was a good Greek and Latin scholar and a distinguished epigraphist. Consequently, though he personally never undertook any excavations, yet his articles and his memoir on *Ancient Alexandria* (Paris, 1888) contain a great deal of useful information and a great many observations that are nearly always correct (fig. 26).

Doctor Giuseppe Botti, who was appointed in 1892 to be curator of the Graeco-Roman Museum that had just been founded, did not confine himself to making excavations for the enrichment of his Museum; he was always careful to show the bearing of his finds on the topography of the ancient town.

The result of his observations and researches was a new *Plan of the Town of Alexandria at the Ptolemaic Epoch* (1898). This plan (fig. 27) though it holds to the rectangular arrangement of the streets differs from El-Falaki's plan in many essential points and in a number of other details. Botti himself knew the actual writings of the classic authors, and he took account of the discoveries made in the last quarter of the century (of little consequence, however, from a topographical point of view). But in consequence of the impossibility he experienced of verifying the greater part of his deductions or conjectures on the site of the city itself, the plan he drew out is far from being as sure and exact as one could desire.

We must not forget to add the names of two amateurs, Count Alex. Max de Zogheb, and Admiral Sir Massie Blom-

(1) MAHMOUD-EL-FALAKI, *Mémoire sur l'ancienne Alexandrie*, Copenhagen, 1872. Perhaps Hogarth's judgment in the *Archaeological Report of Egypt Exploration Fund*, 1891-96, p. 17, is too severe, but in spite of certain results of Noack's excavations (See THOMSEN, *Die Alexand. Königsmemorial*) it is difficult to call it inexact: "The character of my report being what it is, it fortunately does not enter into my province to deal at length with the researches of Mahmoud-El-Falaki.... I am glad therefore that I can avoid basing my own work on his. I feel the greatest uncertainty as to his rectangular map of the city."



Fig. 64

field, to those of El-falaki, Néroutsos and Bortti, as prominent among those who have sought to contribute to the study and knowledge of Alexandria by observation at first hand.

European archaeologists who have had the opportunity of carrying out excavations here and there within the city territory and of examining any particular topographical problem have not been numerous. We may mention the names of Mr. D. G. Hogarth, Professor Noack, and Professor Thiersch. Considerable both in number and quality are the scholars who have studied the topography of Alexandria independently of any examination of the sites and who have based their conclusions exclusively on the texts of the ancient authors and on the results of modern excavations. It will suffice to recall the names of Lombroso, Wachsmuth, Puchstein, and Ausfeld. The learned and methodical works of these men of science are naturally very appreciable, but (as was indeed inevitable) they cannot throw all the required light on the subject, and they do not allow us to verify definitely, on the actual ground, the results obtained from literary tradition. In concluding this short bibliographical analysis I do not venture to say that I myself hope to arrive at more certain results than my predecessors.

On the contrary, I desire to lay stress on the fact that Alexandrian topography presents enormous difficulties and enigmas which are today, and may be even in the future, insolvable, and in consequence any plan of ancient Alexandria must be considered only as approximate, conjectural and provisional. This point of view must never be lost sight of. As far as I am concerned, while drawing attention to the places where the principal monuments of which antiquity has left us a record were, as I think, approximately situated, I shall confine myself to pointing out the precise spots where monuments of some importance have been found.

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HOGARTH D. G., *Report on prospects of Research in Alex. in Egypt. Expl. Fund.* 1891-92, pag. 1-33; VAUJANY, *Alex. et la Basse Egypte*, Caen, 1881; A. DE ZOOVEN, *Etudes sur l'ancienne Alex.*, Paris, 1910. The studies of Admiral Blomfield have been published in the *Bull. de la Soc. Arch. d'Alex.*

Geological Formation of the Alexandrian Coast. — Although we, in historical times, know of only one island (Pharos) opposite and in close proximity to the Alexandrian coast, this same coast, according to the latest geological conclusions, did not form in prehistoric ages a compact band of land united to the mainland. In its place there were numerous small islands very little above sea-level, lying like a bar at the entrance of the gulf, the Lake Mareotis of later days, opening on the Mediterranean. Through the gradual rising of the soil, as well as the incessant accumulation of the sand from the dunes, little by little these islands become united, forming an uninterrupted tongue of land between the sea and the gulf, which in consequence was transformed into a lake. On this tongue of land Alexander (B. C. 332-31) founded the new capital of Egypt. During the course of centuries the soil of Alexandria has undergone other modifications. In fact, its level is not the same as it was at the time of the Ptolemies and Romans. As the result of violent shocks of earthquake⁽¹⁾, or of some geological phenomenon acting in an almost insensible but constant manner, a subsidence has taken place in the area of the town⁽²⁾. It is easy for instance to see a proof of this at Kom-el-Shugafa, where, today, the third layer of the necropolis is under water. It is the same in the necropolis at Chatby, where the remains of the corpses often float in their graves, transformed into tiny lakes. It is worthy of note, also, that the island called Antirrhodos, which used to be in the large harbour, has altogether disappeared under the water.

Audebeau Hey has proved a subsidence of the soil of Alexandria of at least 2m. 30, which represents the height of the

(1) The geologist YAKUB (*Das Delta des Nil*) was the first to draw attention to the subsidence of the soil of Alexandria. The earthquakes of the XIX century were historic. It is not necessary to remind the reader that the observations of modern seismologists have disclosed considerable subsidences of soil in Japan and in Europe caused by earthquake shocks. The last shock at Messina brought about a subsidence which reached a maximum of 60 cm. on the sea-shore and a minimum of 10 cm. inside the town. After the earthquake of Agram, in Austria, in 1880, a movement of the soil in a horizontal direction was ascertained to have taken place. In Japan, after the earthquake of 1891, a subsidence of 42 cm. was noticed around a triangular piece of land, measuring 25 kilometres at each side. In other parts the soil adjoining was raised from 60 to 80 cm. Probably this same phenomenon occurred at Alexandria.

(2) It varies between a metre and a metre and a half, or even more. Some geologists are of opinion that this may be the result not so much of a subsidence of the land as of a raising of the level of the sea.

water above the floor of the lower galleries of the hypogæa (Kom-el-Shugafa) at the time of the rise of the Nile, above the natural subterranean level. In this case, the height of the rise of the river and the differences of the natural subterranean level can have augmented, as a matter of fact, in an extremely small proportion for some 16 or 17 centuries, considering the immediate neighbourhood of the sea, into which any natural underground water would flow. Also the quays of an ancient harbour discovered by the engineer Jondet, to the North-West of the Pharos island, are now under water, and there is no reason to suppose they were undermined by the sea.

Besides this attested subsidence of the soil, we must draw attention to the fact that the level of the ancient city is several metres below that of the modern town. To reach the ruins of the Roman epoch it is very often necessary to dig down through and clear away six or seven metres of accumulation. Therefore the ruins of the Ptolemaic city must repose at an even greater depth, and I think they are nearly all in the layers of ground which are now under water.

The outline of the coast has also changed since the days of antiquity. The dyke or mole (Heptastadium) that the Ptolemies caused to be built to unite the Pharos island to the mainland no longer exists. It has disappeared under accretions of soil, alluvium deposits and accumulations of debris and rubbish. These deposits have formed a broad zone of ground, comprising the whole of Mohamed Ali Square down to the old palace of the Governorate, as well as the district of the Marina (approximately Kom-el-Nadoura and the Arsenal Dock).

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General View. — At the time of Alexander the Great and his successors, architecture had a great and very important task to accomplish: the construction of hundreds of new cities. This task was achieved in an admirable manner, according to the rules already fixed in the Vth century by Hippodamus of Miletus which had been followed in the transformation of Rhodes and of Halicarnassus. The plan of Alexandria was drawn up by Dinocrates, and its principal characteristic was the predominance of straight lines.

Modern architecture, at any rate the most recent, is inclined

the other way, and it may be right, but at the Hellenistic epoch the principle of the straight line was considered excellent. Alexandria became a model for most of the large new cities. As a rule, the streets cut one another at right angles, in such a manner that the groups of houses resembled a chess-board.

The two principal streets, which intersected almost in the centre of the city, were more than 100 feet wide. Many canals and aqueducts passed under the streets. The five districts comprising the town were indicated by the first five letters of the alphabet, which stand also for the first five numbers.

A quarter or nearly a third of the area of the city was occupied by royal edifices, an immense collection of palaces and gardens. In that part of Alexandria lay the tombs of Alexander and of the Ptolemies, the Museum, the celebrated Library, the Theatre, the Arsenal, and the barracks for the royal body-guard. Along the broad principal street which extends from the extreme east to the extreme west of the city numerous temples were erected, also the Gymnasium and Court of Justice. On the hillock now called Kom-el-Dik there was a magnificent park-like enclosure for monuments, called the *Pantheon*. The Serapeum was on a small hill to the south-west of the town (the ground surrounding the so-called Pompey's Pillar). The Stadium was at the foot of this, on the south side. The amphitheatre of which Josephus the historian speaks was probably also inside the city. A dyke, the Heptastadium, connected the town with Pharos island, which lay in front of it. In this manner two harbours were formed, the large harbour to the East (deserted nowadays) and the Eunostos (the present harbour). The celebrated lighthouse, the *Pharos*, was erected on the island, the work of Sostratus of Cnidus. Vast burial-grounds stretched to the eastward (Chatby-Hadra) and to the westward of the city (Gabbari-Wardian). Rich suburbs (Eleusis-Nicopolis) prospered in the plain of Hadra and on the hills of Ramleh. The Hippodrome lay to the south of the eastern necropolis, not far from Eleusis.

* quæ nec confirmare nec repellere in animo est.

TACITUS.

The Enclosing Walls. — Fable has not failed to ornament and embellish the history of the foundation of the walls of the ancient city. It is said that Alexander himself had set about the tracing of these walls, and as there was not a suf-

ficient quantity of chalk, he gave the order to use the flour intended for the soldiers' mess. Multitudes of birds swooped down upon the food from all quarters, and the flour was not long in disappearing, which was interpreted as a good omen for the prosperity of the city.

Literary tradition has insisted with extreme complacency on these imaginary details, and by contrast no exact information has come down to us as to the dimensions, the extent, the shape, and the line of these walls.

Tacitus (Hist. IV, 83) attributes their construction to Ptolemy I. Other historians mention the walls only when there is occasion to make an allusion to one or other of the sieges the town underwent.

It seems certain that the walls of Alexandria were of greater extent than those of any other Greek town, with the exception of Syracuse and Athens⁽¹⁾.

According to Quintus-Curtius the length of the walls was 80 stadia; according to Pliny 13 leagues or 120 stadia; according to a notice in the later times of the Empire, 16360 feet. Strabo gives the length of the town as 30 stadia; Stephen of Byzantium as 34 stadia; Diodorus as 40 stadia; while for the width Strabo has 7 or 8 stadia; Stephen of Byzantium 8 stadia. (The stadium was about 202 yards or 185 metres).

According to Mahmoud-El-Falaki the real length of the walls was 15800 metres; 5090 for the length, and for the width from 1150 to 2250 metres, usually 1700 metres. These different measurements, which must be accepted as approximate only, refer to different periods. Mahmoud-El-Falaki was the first to trace the line of the Ptolemaic walls. It would be rash either to affirm or to deny that his plan is exact. We must however make the remark that the foundations, five metres wide, made of ashlar and mortar composed of lime and pounded bricks, discovered by El-Falaki behind Cape Lochias can hardly date back to the end of the IV century or the beginning of the III century B. C. They must be of much more recent date. Moreover these foundations cannot be definitely traced for more than 3000 metres. Beyond that, for a distance of 2 kilometres, the excavations were carried on among heaps of rubbish, which prevented a close examination. For the next 700 metres the plan is based on the reports of people who used to dig for stone. Beyond the Hadra Mosque, the

(1) Brugsch, *Die Bevölkerung der griechisch-römischen Welt*, Leipzig, 1882, p. 483-84.

excavations, which had become very difficult, were carried on in eight different sections widely separated from one another. Only five of these sections gave results, and El-Falaki himself had to admit that the composition of the mortar differed somewhat from that of the portion of the walls that was discovered first. As for the rest * it has been completely impossible to carry out excavations *, and the outline of the walls on the map has been completed according to the configuration of the ground. Granted that El-Falaki's outline follows more or less approximately that of the Ptolemaic period, (though it is probable that he was confounding the course of the walls in two different periods) it must be acknowledged that the premises on which his plan is based are rather uncertain.

Botti thought that with the exception of the fort on the Heptastadium and the towers of the Pharos, the shores of the large Harbour had no defence works. On the other hand, he thought that, in imitation of Carthage, the eastern part of the town was protected by three walls of two storeys. Each wall was protected by a chain or row of towers, and he adds: * As the city was washed by Lake Marcotis it is likely that there was only an ordinary rampart on that side with the usual towers *. On the west side as on the east there would be a triple wall.

All this is possible, but the arguments advanced do not allow as to regard it as more than a mere hypothesis. Nor do I think that this hypothesis can be supported by a passage from Sujuti, quoted by Ibn-el-Hakim, but unknown to Botti. Sujuti writes: * Alexandria consists of three towns, one beside the other, each surrounded by its own wall. All three are enclosed by an outer, fortified wall *. These words, apart from the doubts raised by their very preciseness, probably refer to the three main divisions of the town; the Egyptian, the Graeco-Roman and the Jewish quarters.

Abdalla ibn Zarif says there were seven fortresses and seven moats.

John of Nikiou says that the town was surrounded by a long wall fortified with numerous towers, built along the edge of the river and along the curving seashore, so that on both sides the city was surrounded by water *. It is probable that the wall mentioned by John of Nikiou is not the same as that of the time of the Lagides, but the type of fortification may have been the same. At any rate, according to this passage El-Falaki's and Botti's plans leave much too large a space between the city and the canal. The fortifications which excited

the admiration of travellers in the Middle Ages (von Suchem, Abrey Stewart, Bernard von Breydenbach, Cyriac of Ancona, etc.) were decidedly the walls that had been built by the Arabs at the beginning of the IX century.

What is quite certain is that the fortifications of Alexandria were at all times of immense strength, for the town proved almost always to be impregnable.

Antiochus the Great, king of Syria (to mention only the most celebrated sieges) had to withdraw *frustra tentatis moenibus* (B. C. 14). Diocletian (A. D. 295-6) spent eight months in capturing the town. Chosroes (A. D. 609) and Amru (A. D. 643) to enter the town had to resort to treachery.

What we really know about the fortifications of Alexandria amounts to very little:

1. Since its foundation Alexandria had a surrounding wall the maximum length of which might be reckoned as about fifteen kilometres.

2. This wall was fortified by towers placed at short distances apart.

3. The course of the walls on the North-eastern side followed the line of the coast as far as Cape Lochias, and then turned towards the Canal.

El-Falaki's plan brings the city-wall too far to the East. In any case his map leaves much too large a space between the city-wall and the Canal (Diodorus, 17, 52; John of Nikiou, p. 53).

4. The wall was rebuilt in the second century by the Emperors Hadrian and Antoninus.

5. Other partial alterations were carried out in the third century.

6. The wall built by the Arabs dates from the beginning of the ninth century

The Streets. — Mahmoud-El-Falaki's most important discovery was that of the streets of ancient Alexandria. On the basis of his excavations he has drawn up a plan of the ancient town, in which the streets intersect one another at right angles, in such a way as to form a kind of gridiron.

* I have discovered, by means of excavations, eleven principal streets in the town of Alexandria, which cross the city from one side to the other, and seven streets which pass lengthwise through the city. The central street of the seven longitudinal streets is the Canopic Street.... the paving stones are the same everywhere; black or greyish blocks about twenty centimetres thick, and from 30 to 50 centimetres long and

broad *. Mr. Hogarth expresses most decided doubts as to the rectangular arrangement of the streets; and even if Professor Noack can assure us that his excavations (not very extensive and confined to a portion of the Brachium) generally confirm the plan of the streets drawn up by El-Falaki, he nevertheless finds it necessary to correct this plan at several points. Above all we are obliged to observe that the pavement discovered by Mahmoud does not date from the Ptolemaic period but from the Roman.

Wherever it has been possible to examine this pavement, it appears to rest on several layers of rubbish, and this debris is found not only at each side of the street, as Professor Noack observed it but also underneath the paving, as has been ascertained in some places by Hogarth and in other places by myself. This means that the streets at the Roman period did not all follow the course which they had on the plan of Dinocrates. So even if we admit that El-Falaki's plan is perfectly correct, we cannot accept it unreservedly as applying to the pre-Roman epoch. Besides, we notice that the longitudinal streets, for instance, have been arbitrarily prolonged by El-Falaki, on the East side of the town, as far as the line which he considered to be that of the fortified wall of the city. As a matter of fact, he declared that he had found no traces of the paving of the Canopic Street at 455 metres from the Arab wall, whereas on his map the street is shown for a distance of 1400 metres beyond this wall. It is true that El-Falaki asserts that the pavement was removed at the time of Mohamed Ali, when the new road was constructed; but this assertion may be questioned for the following reason. The removal of earth for the construction of the new quay in the Eastern Harbour has led to the disappearance of all the mounds which used to exist between the Jewish Cemetery, the sea-shore at Chatby, and the suburb called Camp Caesar. During this work, numerous traces were found of the streets described by El-Falaki as far as the Gymnasium club called * Milon *; but there is no trace of roads further north or east of that line, which nearly corresponds to Street No. 2. This suggests that Street No. L. 4 for example should not have been prolonged on the plan beyond the tomb of Saint Sidi el-Chatby. A further objection is that, according to the plan, the street must have crossed the most easterly part of the open-air necropolis, which dates back to early Ptolemaic times.

Along the whole of this esplanade we have frequently come across traces of cemeteries, but very rarely of isolated houses.

The same can be said of the mounds that exist between the European cemeteries and the suburb of Ibrahimieh. I venture to think that when these mounds are levelled it will be very difficult to find traces of pavement to the east of Street No. 2. If this is so, we shall not need to suppose that Mohamed Ali removed the pavement of the eastern part of the Canopic Street and we shall be inclined to believe that this pavement never existed beyond the last point where it was possible for El Falaki to have seen it.

Moreover the modern Abukir Road, at the point in question, is not bordered by heaps of debris; it passes through an opening in the natural rock; and thus the ancient street, for a certain portion of its length, would have been shut in, at a considerable depth, between two bare walls of rock.

It would not therefore have been bordered by buildings and would have had a decidedly different level from that of the neighbouring streets and houses. Is this admissible for the principal street of ancient Alexandria?

Therefore, if we may draw a conclusion from these remarks, the line of the longitudinal streets on El-Falaki's plan ought to be shortened by several hundred metres in the eastern section.

The Canopic Street forms the back-bone of El-Falaki's system. According to him, it follows Shara Bab Sharki of our days (Rosetta and Sidi Metwalli Streets). This identification has been generally accepted.

Botti is of an opposite opinion. He does not believe that the street discovered along the line of the Rosetta Road corresponds to the Canopic Street. He places this more to the south and identifies it with El-Falaki's Street L. 3. 'The name Canopic given to this main artery indicates that, of all of the longitudinal thoroughfares of Neapolis, this was the one nearest to the Canopic Canal. The avenue of the Rosetta Gate is by no means in the middle of the ancient town, because there were others much nearer to the point of embarkation on the Canal'.

There is no need to show the feebleness of these arguments; they are based on the supposition that the Canopic Street took its name from its proximity to the Canal. But this supposition is in all likelihood erroneous, and it is more natural to think that the street took its name from Canopus, as its trend was in the direction of that town. Just as in our days the continuation of the Rosetta Road is called the Abukir Road.

Moreover, if it is true, as literary tradition leads us to suppose, that the Canopic Street passed through the centre of the town, then that centre, according to our actual knowledge, ought to be sought for by preference along the line of the Rosetta Road where remarkable antiquities have been discovered, and not in Moharrem Bey, to the south of Kom-el-Dik.

Hogarth's objections seem to me more serious. Referring to some shafts which he sank to the north and south of the Rosetta Avenue and arguing from the alignment of the walls that had been uncovered, he concludes: 'That in this central region at least, the ancient town was built very far from the lines of the modern, and that the axis of the old Canopic Street must vary much at this point from that of the Boulevard de Rosette; the former must have read about 230° , the latter reads 260° '.

In reality, Hogarth's excavations were not carried far enough for us to accept his conclusions without reservation. It may well be that the axis of the ancient street differed somewhat from that of the modern, but to me all the same there seems no doubt that the Canopic Street was not very distant from the Rosetta Road of our own days, and coincided with it over a portion of its course.

Eye-witnesses have often declared that they have seen at different spots, and I myself have observed, columns in rows both on the north and south of the Rosetta Road. Further it is evident that this street must have passed through the centre of the town, and I believe this centre must have been in the triangle formed by the Zixinia Theatre, the Nabi Daniell Mosque, and Toussoun Bourse. It is there that the main transversal street ought to pass. El-Falaki, on the contrary, thinks that the main street is the one marked R. I., on his plan. 'Starting from Cape Lochias, on which there was a royal palace, it passes close to the harbour reserved for the private boats of the kings, close to the royal arsenal, and ends at a second harbour on the Canal. At a distance of 130 metres from the city walls I discovered the quays of this port, facing a bridge, probably ancient'. He adds details which would have been confirmatory of his identification if Noack's methodical researches along this road had not destroyed this theory.

El-Falaki says: 'There is an underground aqueduct on the east side of the road for carrying the Canal water to the palace and into the city to supply the cisterns. A shallow drain for carrying off dirty water is at the other side of the road, which has one peculiarity distinguishing it from any other road:

besides its double width which it shares in common with the Canopic Street, it is formed of two pavements at the same level and of equal width. The one to the east is paved with the usual blocks, the other is made of masonry composed of chalk, earth, small pebbles and ashlar-work. Following the axis of the street and separating these two pavements, is a narrow space, about a metre wide, filled up simply with vegetable mould, which makes me think there might have been a row of trees between the two pavements. One of them probably was intended for a carriage-way, the other for horsemen. (See El-Falaki, p. 23).

But Noack's minute and methodical researches on the site of the road (o. c., p. 234-237) have forced him to the conclusion that it is impossible to reconcile his results with the statements of El-Falaki, and any idea of a row of trees must be given up.

This is not the place to enter into further details. Suffice it to say that the grounds for believing that Street R. I. can be identified with the great transversal street are very slight. Moreover El-Falaki's Street R. I. is too far distant from the probable centre of the antique town. Apart from the remarks we have made about the enclosing wall of the city and the length of the wide longitudinal street, we must add this indisputable fact, that beyond the eastern end of the North Public Garden of the present day, traces of cemeteries have frequently been discovered but very few remains of habitations, and when they have been found they are at a much higher level than the ruins in the interior of the town. And in any case there are no vestiges of important buildings. This leads me to believe that Street R. I. lies nearer to the eastern limits than to the centre of the town.

On the other hand we must recollect that the large statue of Marcus Aurelius (Museum, Room 12) as well as other marble antiquities were discovered in excavating for the foundations of the Zizinia Theatre, that the large Hellenistic statue of Hercules was discovered under the present Boustros Building; and that in front of the Zizinia in making the foundations for the Lifonti Building a marble pedestal bearing an inscription in honour of the Emperor Valentinian was brought to light. A little further on was discovered the block of granite intended to contain the works of Dioscorides, considered by some to be a wall from the Alexandrian Library. Finally, the remains of a large temple dedicated to Osorapis, dating from the time of Ptolemy IV, were found under Toussoun Bourse. In my opi-

nion these indications are suggestive enough. It is here abouts that we ought to look for the centre of the ancient town, and consequently we may say that the broad transversal street passed about here. It could not have been very far from Nabi Daniell Street, though not actually the same; its axis may have lain more directly north and south. To sum up, the following points may be laid down: The system of streets established by El-Falaki may fairly correspond in its main lines to the system of streets in the ancient town. The plan which he drew up may be accepted as *approximate*, exception being made for the length of the roads towards the east, and for the position and direction of the main transversal street.

The Coast-Line and Harbours. — We have already mentioned that the outline of the shore of Alexandria is not what it was twenty-two centuries ago. In fact it is easy to see that from Ramleh to Mex the sea has gained on the land. As one walks along the shore, tombs, edifices, quays are seen which today lie submerged under the sea. It is known that, before the foundation of the town, the shore was separated from the Pharos Island by a branch of the sea, and that a connection between the continent and the island was made by means of a jetty or dyke seven stadia in length (whence the name Heptastadium, about 1200 metres). Consequently the appearance of the shore and of the ancient town was quite different from their modern aspect.

The New Quay along the *Portus Magnus* from Chatby as far as the Yehia property opposite Ramleh Tram Terminus, has pushed back the sea to about the limits it may have had in antiquity, but beyond the present day Ramleh Station westwards, the coast-line differed considerably from the line it now follows. Following the outer line of the houses to the north of the Boulevard Ramleh, the coast line took a south-westerly turn about the present rue Centrale and then continued across Place Ste. Catherine and Place-de-la-Paille to the vicinity of the Custom House, passing near Fort Cafarelli.

When the Alexandria Central Buildings were being erected a granite column six metres long, with a diameter of 80 cm. was discovered in Adlib Street on the site at present occupied by the hairdresser Zoadanos' shop. Some handsome capitals of granite and marble were found at the same time.

Further along Central Street a marble column was found in its original position. It was below water-level and stood 80 cm. high, with some flagstones at its base. Near the top

of this column, it was perfectly easy to distinguish some cavities caused by the friction of cords, while on the flagstones a worn irregular mark with traces of rust gave evident signs of the use of iron chains. It seems likely that this column was placed on the edge of the sea, upon the quay of the ancient harbour.

Thus, the area occupied by the Turkish town (Mohamed Ali Square, the Midan Quarter, and the Marina) has been reclaimed from the sea, on both sides of the ancient Heptastadium, which must have had its point of departure a hundred metres to the north-east of Kom-el-Nadoura (Cafarelli Fort, where the signalling for the Harbour is done) and taken a straight line for the southern extremity of the Pharos Island, level with the present Arsenal.

As a result of the construction of the Heptastadium, two harbours were formed: The Eastern Harbour (*Miyas Aghir*, Magnus Portus) which was considered the most important of the two by the ancient Alexandrians, and Port Eunostos, our modern Harbour.

Two openings were made in the Heptastadium in order to facilitate direct and rapid communication between the two ports. These openings were placed near the extremities of the dyke, and we may suppose that they were crossed by bridges supported on high columns, while at the time of Caesar, at any rate, they were guarded by two forts.

The Magnus Portus, which, it seems, was very difficult to enter, was surrounded by superb edifices. I will here confine myself to mentioning that a jetty starting from Cape Lochias protected the port from northerly winds and currents, whilst on the opposite side the Pharos Island offered natural protection. At the extremity of this island, quite close to the entrance of the port, the lighthouse was erected, taking its name from that of the island (Pharos). In the middle of the harbour, towards the south-east, there was an island, called Antirrhodos, probably on account of its shape. On a perfectly calm day, it is possible to perceive its shape under the water. A royal palace rose on this island. At the end of the promontory of Cape Lochias there was a small inner harbour, reserved for the private use of the royal family.

A promontory ran out into the harbour, almost in front of the present Ramleh Station. At the end of this promontory Mark Antony had the Timonium built, a sort of philosophical hermitage, where he used to retire from time to time. From the time of the later Imperial epoch, Port Eunostos became more

frequented whilst the large harbour was more and more deserted. The entrance of the former must have been near the western end of the Pharos Island (Ras-El-Tin), on which there was a temple to Poseidon⁽¹⁾.

Inside the Eunostos there was a small artificial harbour enclosed on all sides, ἡ κιβωτός, the box, the coffer. A navigable canal connected it with Lake Mareotis. Historians think that the name Eunostos was derived from Eunostos king of Soloe, son-in-law of Ptolemy Soter; others think the name signified simply the harbour of *happy return*, or *arrival*.

The Canal. — The Canal, which supplied Alexandria with fresh water and which formed the commercial highway with the interior of the country, had its head on the Canopic branch of the Nile at Schedia, about 27 kilometres distance from Alexandria. This Canal must have followed very closely the direction of the present Mahmoudieh Canal. Not far from Hagar-el-Nawassieh it separated into two branches, one of which went towards Canopus, parallel with the coast, and the other towards Alexandria.

It is generally admitted that this canal surrounded the south side of the town, and emptied itself into the Eunostos through the Kibotos basin. In my opinion⁽²⁾, this supposition is not correct, because in the Graeco-Roman period the town gravitated towards the *Μέγας Λιμήν*, and it is most natural to think that the most important branch of the canal would empty itself into this port.

Moreover Strabo does not say that the Schedia Canal discharged itself into the Eunostos or into the Kibotos. On the contrary I find his silence on this subject very significant. The following words are all he says: "A navigable canal falls into this basin and puts it into direct communication with Mareotis". On the other hand we have a document which proves that a canal crossed Neapolis even at the end of the 4th century A. D. This document deals with a contract passed at Hermopolis (Upper Egypt): the owner of a boat undertakes to transport to Alexandria and to unload into the granaries at Neapolis a cargo of wheat. As Neapolis was precisely the quarter adjoin-

(1) M. Jondet has discovered to the North and West of Pharos Island a large harbour which at the present time is under water. We ought not to confound this one with the small harbour to the North of the island, which Caesar mentions. As M. Jondet's researches are not yet completed, we can only point to them without discussing results.

(2) Compare the plan drawn up by Sieglin in which a canal is seen emptying itself into the large harbour.

ning the Portus Magnus, we must admit that a canal passed through the eastern portion of the town.

This is true, moreover, for, the Byzantine period, as we learn from a papyrus discovered in Upper Egypt and published by J. Maspero (See *Pap. Byz.*, II, 2, p. 132).

A canal starting from Schedia, or at any rate a branch of the ancient canal, enlarged and improved, must have been continued to the Eunostos or the Kibotos about the 40th year of the Emperor Augustus. Two identical inscriptions dated A. D. 10 and 11 tell us that Augustus *Flumen Sebaston a Schedia induxit ut per se toto oppido flueret*. One of these two inscriptions is engraved on a nummilitic limestone column discovered in digging the foundations for the Native Tribunal in Boctori Street, close to the ancient Kibotos.

The course that Alexandria's principal canal followed in the outskirts of the town, and particularly the branch which connected the town with Canopus, was celebrated for its charm. There were beautiful gardens along its two banks, (*inter viridia ab utroque latere*); each garden was surrounded by a wall and the rich Alexandrian owners had their family tombs there also. The Canopic branch must have separated from the main canal at about the site of the present Hagar-el-Nawatieh (the sailors' stone), corresponding no doubt to the *Héga* or *Petrae* of the ancients.

All the neighbourhood of Alexandria was traversed by secondary canals which divided the country into numerous small



Fig. 2A

islands; villages existed whose names have been disclosed to us either by the papyri of Abousir-el-Melek or by inscriptions, such as; village of Arsinoë; village of Berenice; village of the Syrians; village of the Antiochians.

The cisterns. — The drinking-water used by the town was drawn almost entirely from the Canal and stored up in numberless underground cisterns. The inscription of the

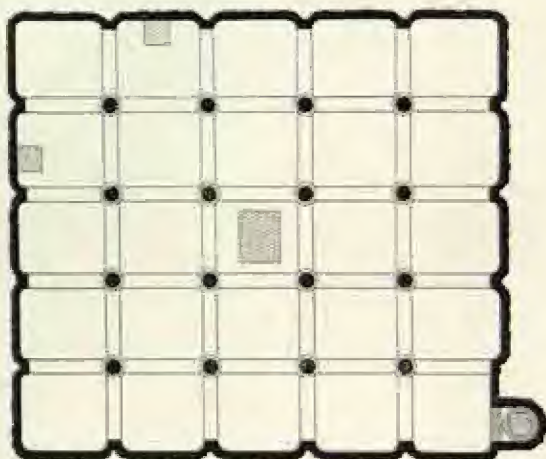


Fig. 20.

40th year of Augustus, spoken of above, informs us that this Emperor ordered works to be carried out to provide the whole town with fresh water, but we also know that in Caesar's time cisterns were very numerous in Alexandria. (*Alexandria est fere tota suffossa specusque habet ad Nilum pertinentes, quibus aqua in privatus domus inducitur*).

These cisterns were fed by underground canals connected with the branch of the river. There were also numerous isolated cisterns. These were filled by means of machines mounted over large wells, connected with the nearest branch of an underground canal. Others might also have been supplied with rain water in the winter.

At the Arab epoch their number had so much increased that,

according to Makrizi, the buildings of Alexandria rested on vaults forming arched passages down which horsemen carrying lances could pass easily and make the tour of the town underground. » The number, capacity, and magnificence of these reservoirs is something quite remarkable; they are superb porticos placed one above another and as elegantly designed as they are solidly built ».

At the time of the French expedition there were still 308 cisterns in use. Mahmoud El-Falaki knew of 700 in 1872.



Fig. 30.

many of which had two or three storeys supported by arches resting on red granite or marble columns.

Today, on account of the innumerable constructions of the modern town the greater number of these cisterns have been demolished, but many still exist, and the Antiquities Department has been able to rescue one with three storeys. This cistern el-Nahih, open to the public, is found in the eastern part of the gardens of the Boulevard Sultan Hussein (fig. 28-30). It is possible to reckon the approximate age of a cistern by the materials used in its construction. If, for example, capitals of pillars with Christian symbols are found, we may be sure that the cistern is later than the Roman epoch, and that it was probably rebuilt or repaired at the Arab epoch. In their present condition, although their origin may be of much earlier

date, the cisterns of Alexandria are classed amongst the antiquities of Arab Art.

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The Cemeteries. — Owing to the configuration of the ground on which Alexandria was built the cemeteries must inevitably have lain to the eastward and westward of the town. Strabo speaks of a single city of the dead, the western suburb, the νεκροπόλις, a word which now-a-days designates any huge hypogeum, any vast cemetery, but which originally was a special name for the collection of cemeteries situated to the west of Alexandria. However, excavations undertaken since the middle of the XIX century in the eastern suburbs have brought to light numerous and extensive cemeteries dating from the earliest Ptolemaic period. Probably the eastern cemeteries were rather deserted at the end of the first century B. C. and Strabo was struck by the mummification which must have been used exclusively in the western cemetery. To sum up I think we can draw the following conclusions:

- 1) Since the foundation of Alexandria, vast cemeteries were formed, both to the eastward and to the westward of the town.
- 2) In the Ptolemaic period, they buried in the eastern cemetery, almost exclusively, the Greeks and foreigners; in the western a few Greeks and foreigners, but chiefly Egyptians.
- 3) At the close of the Ptolemaic and in the Roman period, the dead were still buried in the eastern suburbs, but in much smaller numbers than in the western.
- 4) Mummification was used exclusively in the western cemetery.

The cemeteries discovered in Alexandria fall into two classes: cemeteries open to the sky, and underground cemeteries. The first consisted of a portion of land covered with graves dug on the surface of the soil; these graves are surmounted either by a small monument in stone, or by a mound (tumulus) of earth and sand. A *stèle*, painted, or carved in relief, sometimes with an inscription, enabled the corpses to be identified. The underground cemeteries, like Kom-el-Shugafa for example, were composed of a whole series of passages, rooms, and niches carved out of the rock. The plan of these was more or less complicated (they might consist of as many as

three storeys, one above another) according as the tomb was intended for a single person, a whole family, or a corporation. The *house of the living* was reproduced in its plan and the elements of its construction in the *house of the dead*. The underground tomb at Chatby is very instructive in this respect. As for the method of disposing of the corpse, the natives still preferred mummification, the Greeks and foreigners used indiscriminately interment or cremation. The Christians until the close of the IV century did not consider mummification contrary to the new religion, but from the time of the Emperor Theodosius they always buried their dead.

Whether the body was mummified or buried, it was laid



Fig. 31.

either in a grave in the open air, or on a funeral couch, or in a sarcophagus in the form of a couch, or in a real sarcophagus (fig. 31) made of marble, granite, terra cotta, lead, or wood, or in a small horizontal cell hollowed out of the wall of the tomb.⁴ This cell was the origin of the *loculus*, which was somewhat smaller and square in section. The *loculi* were hollowed out side by side, in several rows one above another. A door with an inscription giving the name of the dead, or just a simple inscription was painted in red, blue and black on the surface of the slab which closed up the cell or *loculus*.

When the dead were cremated, the ashes were preserved in an urn which had usually the form of a *hydria* (a vase with three handles, nearly always about 40 cm. high) (fig. 32). The *hydria* was sometimes deposited by the side of an interred body, or more often in a small niche *ad hoc*.

Mounds of broken pottery. — Almost all the eastern part of the town, as well as the Moharrem Bey district, Kom-el-Shugafa, (the hill of potsherds) and the suburbs of Hadra and Ibrahimieh were covered with mounds made of heaps of broken pottery (the *Montes testacei* of the Romans, and the *zeglina* of the Greeks). Nerutsos considered that these rubbish mounds were closely connected with the burials. * Amphorae were used not only for the purpose of enclosing the ashes or bones of the dead of the lower classes, but provi-



Fig. 31.

sions for the funeral repasts were also placed in them, and as it would have been a bad omen to carry home again vases that had been used for such a purpose, they were broken at the place of burial itself *. But the origin of these *montes testacei* must be sought else where than in funeral customs. Everyone knows that terra cotta was the most common material in antiquity for all kinds of vessels used in daily life. Nearly all the kitchen pots were made of terra cotta; also the jars for liquids and foods; wine, oil, and grain were exported in terra cotta vessels; lamps and the innumerable votive and decorative statuettes were also made of terra cotta; and terra cotta vases were even used for holding papyrus etc. Every ship arriving at a Mediterranean or Black Sea port would have

thousands of terra cotta pots and other objects on board. It is easy to imagine what enormous quantities of jars, etc. must have been broken every day in such a city as Alexandria.

This mass of fragments, mixed with the refuse of daily life, was carried away outside the town, where, if there were no hollows to fill up, it soon formed a whole series of mounds. One can imagine how large and numerous these mounds must have become in the course of several centuries; and one can well understand that even the extraction of *chakf* used in the making of concrete for the foundations of streets and houses, though it has been going on since the beginning of the XIX century, has not yet succeeded in exhausting them.



Fig. 39.

FROM NICOPOLIS TO NECROPOLIS

Now that we have given what seems the most probable account of the general topography, we propose to make a detailed excursion through the whole extent of ancient Alexandria, from the suburbs in the east to Strabo's 'town of the dead' in the west.

It was only at the close of the Ptolemaic period that the populous centre known by the name of Juliopolis and Nicopolis grew up on the shores of the sea, about 30 stadia distant from Alexandria. This suburb was almost as important as a town in Strabo's time. The Emperor Augustus did a great deal to improve the locality, which he may have called Nicopolis in memory of his victory over Mark Anthony⁽¹⁾. Nicopolis must have stood on the site of the Bulkeley of present times, spreading over the hillocks on the sea-shore, between Mustapha Pacha and Glymenopoulo. Till within recent years three columns and other remains of a small tetrastyle temple of the Doric Order were standing on a small promontory jutting out into the sea at this portion of the coast. Fifty years ago these ruins were studied by Colonna-Geccaldi (fig. 34), who wrongly identified them with the temple of Arsinoë Zephyritis⁽²⁾. (This temple as well as Cape Zephyrion were situated near Canopus (Abukir).

Inland, facing Nicopolis, on the high ground called Abu Nawatir at the present time, there was apparently a second centre of habitation or at any rate a very important temple

(1) See CAUVY O., *Zu Topog. Alex.*, I, Juliopolis Nicopolis, *Jhb. f. Philolog.*, CXVII (1893), p. 31-36; SCHWARTZ W., *Juliopolis und Nikopolis*, *ibidem*, p. 301-304.

(2) See GECCALDI C., *Le temple de Venus Arsinoë au Cap Zephyrium*, R. A. n. s. XIX (1860), p. 268-272; ACOSTA, *Étude sur les dimensions du temple que Ptolémée Philadelphe a fait construire sur le Cap Zephyrium près d'Alexandrie d'Égypte en l'honneur de Venus Arsinoë*, R. A. n. s. XX (1869), p. 377-391.

of Isis-Ceres. In the vicinity of Khalil Khayat Pasha's villa marble statues of several priestesses of this temple have been found, as well as a colossal head of a sphinx now in the garden of the Museum.

The *castrametum* or quarters for the Roman legion garrisoned in Alexandria (*Castra Romanorum*) was near the sea at Mustapha Pasha, on the spot where the barracks of the English army are placed today. The Roman Camp survived in fairly good condition until 1875 with its baths, its pretorium and the superb mosaic pavement, the centre of which was decorated with a Bacchus holding a bunch of grapes and a thyrsus. It appears that the ruins of the *Castra* were not utterly destroyed at the time of the erection of the Mustapha Barracks, and that a portion of them has been covered up by the excavated spoil ⁽¹⁾. The Roman military cemetery extended from outside the camp in the direction of the present Sidi-Gaber cemetery and rather further to the west, as far as the high ground near the Sporting Club. The Mosque at Sidi-Gaber is built over the ruins of an ancient temple. In 1886 it was still possible to see its foundations, and several broken and prostrate red granite columns.

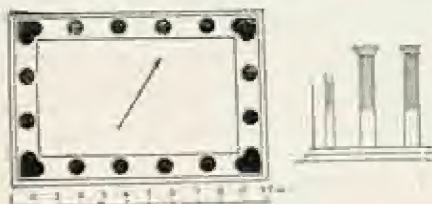


Fig. 34.

Quite on the edge of the sea, in front of the Jesuits' country house, are still visible the ruins of an Hellenistic tomb whose walls are painted in several colours. The tomb is of the same type as those of Anfuchy and Wardian, both in plan as well as in the technique of its decoration. It recalls in many respects the wall decorations of Pompei, the origin of which may probably be traced back to Alexandria ⁽²⁾. Chronologically it must be later than the Wardian tomb and earlier than the Anfuchy one.

On the high ground at Ibrahimieh there were probably no important centres of population, but numerous villas (Eleusis on the sea), also groups of tombs, the earliest of them dating back to the dawn of the Ptolemaic period. It must have been at Ibra-

(1) See LESQUIER, J., *L'Armée romaine d'Égypte, d'Auguste à Dioclétien*, Cairo, 1918, p. 389 and passim. Comp. B. S. A. A. 17, p. 351.

(2) THIRSKEN H., *Zwei antike Grabanlagen bei Alexandria*.

himself according to Nerutso's map that a tomb with a cupola was found in 1880, which contained in several rows of niches the cinerary urns of the numerous mercenaries serving under the Lagides, as well as the urns of the religious envoys from various Greek towns. Some of these urns dating from the III century B. C. are now exhibited in our Museum. Somewhat further inland stood the important suburb which according to Strabo derived its name from the Hippodrome.

To the west of the present Lake Hadra, in the middle of the XIX century, two colossal green granite statues of Mark Anthony as Osiris and Cleopatra as Isis were brought to the light of day. The upper portions of these statues, unfortunately broken, are still in existence; Mark Anthony is in the Museum, and Cleopatra in Belgium, in the collection of Baron de Warocqué. The ruined site of their discovery is supposed to be that of the temple Thesmophorion or Telestirion, but Professor Schiff considers it to be the Lageion. The suburb of Eleusis, where the poet Callimachus lived must have lain between the village of Hadra and Nuzha Gardens.

To the west of the district called Camp Caesar, between the tram line and the bathing establishment of Chatby, lies the most ancient and the most extensive Greek necropolis in Alexandria. After several hap-hazard excavations it has been methodically explored by the Museum Department since 1904. Two or three underground tombs preserving traces of a Hellenistic portico are worth visiting. Sarcophagi in the form of couches can also be seen, and pseudo-doorways and inscriptions painted in many colours. The surface tombs are usually formed of a pit or grave over which a small monument is raised like a little step-pyramid, which was no doubt surmounted by a stela either painted or carved in relief. This cemetery extends to the very edge of the sea (1).

It may be said that from this spot and inland as far as the Canal cemeteries, either Ptolemaic or Roman (these latter less frequent) succeed one another almost without interruption. A necropolis dating from the III century B. C. was discovered at Hatt-el-Nar, others dating from the III, II, and I centuries B. C. were found between the Water-works, and Hadra village. Close by in the Antoninades Garden stands a sumptuous tomb, attributed by Professor Thiersch to the Roman epoch. In making the foundations of the present Deaconesses' Hospital a Christian catacomb was discovered.

(1) BRUNIA E., *La Necropoli di Sciatbi, Le Caire, 1913*, 16-17, p. 372, pl. CX. GOMPERZ-PAGERSBACHER R., *Nekropolis, Leipzig, 1919*, 10-11, p. 1X, 216.

Between the Chathy Necropolis, (named after a local saint), the tram line and the Hydrobiological Institute, some traces of antiquities have been discovered. The beautiful Roman mosaic now in Room 19 in the Museum was found almost in the centre of the esplanade. A second mosaic, with human figures, has been seen under the Memsaee tomb inside the Jewish cemetery. At the west end of the esplanade an extraordinary number of shafts of red granite columns have been observed. It was probably about here that the Royal Quarter began. * On * entering the Large Harbour, the island with the Pharos Tower is on the right hand and on the left a group of rocks * and Cape Lochias crowned by a palace on its summit. As * the ship advances a view is gained of the palaces behind the * Cape, surrounded by many gay buildings and bowers * (Strabo).

The outline of Cape Lochias has changed a great deal since the olden days. One might even say that the Cape has practically disappeared under the waves, with the result that the entrance to the harbour, which was formerly very narrow, has now become extremely wide, obliging the modern town to undertake the construction of a break-water to protect its quays. This break-water will follow very closely the line of the ancient cape and of the jetty which terminated it. It is quite evident that we must imagine the area of the ancient Cape as much larger than it is now. The small harbour reserved for the private use of the kings was formed by the basin at the inner end of Lochias in front of the Island of Antirrhodus.

Tū Iedochiān Paolēia mentioned by Strabo must have extended from Cape Lochias as far as the street Yussel Eiz-Eddine Eifendi, near Said Square. Besides the discovery a very great number of column shafts to the eastward of the Municipal Stables, the operation of levelling the land, (which is still far above the level of the ancient surface) brought to light some remarkable antiquities. On the site of the coast-guard house, now pulled down (it stood some hundred metres to the south-west of Cape Lochias), were discovered the fragments of four white marble statues exhibited in the Museum Nos. 3923-25, and amongst other architectural remains six superb Ionic capitals of nummulitic limestone of the Hellenistic age (fig. 35). To the north of the present Sursock Buildings a large block of serpentine-limestone was found, also two marble Corinthian capitals. In digging the foundations of the Sursock Buildings four syenite columns were found, having a diameter of 90 cm. and a length of more than six metres. The large Corinthian capital of nummulitic limestone, doubtless dating from

the III century B. C. and now shown in the Museum, No. 17855 (fig. 36) was rescued from under the foundations of another house opening on to the Rue Youssef Eiz-Eddine Effendi.

This seems very little for so celebrated a site, but underground, probably even below water-level, there must certainly be remarkable ruins and antiquities. In any case the evidence at our disposal enables us to fix approximately, in accordance with Strabo, the general position of the royal palaces.

On the west, these buildings must have adjoined the Mavander, and the Palæstra, which two edifices may be located along Rue Yussef Eiz-Eddine Effendi, to the north and north-east of the Government Hospital. The theatre should come next; according



Fig. 35-

to Strabo it stood almost opposite the Island of Antirrhodus. We shall not be far from the truth if we place it on, or rather below the small hill at present occupied by the Native Hospital. The ground is strewn with numbers of shafts of columns, and walls of considerable thickness have been observed made of blocks of limestone. The trench that was made for the drainage of Rue Yussef Eiz Eddine brought to light the remains of several rooms, also a quantity of rectangular and well-hewn limestone blocks. One of the rooms contained a mosaic of small polychrome pebbles — no doubt Hellenistic — portraying a fighting warrior. (Museum, Room 22).

• Next to the theatre came the Posidium, a promontory jutting out into the sea at the spot called Emporium, and which has a temple to Poseidon • (Strabo). It seems to me that we ought to locate the Emporium to the North-east of the Maison Casulis. The promontory and the temple of Neptune should

be a little to the west of the English Consulate. From time to time a good number of antiquities have been discovered in this spot. A ruin built of blocks of limestone and baked bricks and dating from the Roman epoch (at the present time demolished) used to be known to tourists and natives as « Cleopatra's Palace or Baths ». This building occupied a rectangular area measuring some 150 sq. metres. It had two floors, the lower being hewn out of the rock. This edifice, in fact, resembled a bathing establishment, for there were numerous traces of furnaces on the bottom floor, while on the upper storey there was the tiled pavement of a basin or bath over the furnaces, and there were also pipes which led towards this bath.

Hot-baths were very numerous in Alexandria⁽¹⁾. These establishments, enriched with works of art, took their names from the statues which decorated them: one was called *'Isos* (the name of a nymph), another *δ ίππος* (the horse), a third *ή Υγιή* (the goddess of health), a fourth *δ σκαραβαιος* (the scarab).

At the present level of the soil, during the work of filling in the new quay, about thirty



Fig. 30.

pieces of the nummulitic limestone cornice of a large building were discovered: architraves, triglyphs and metopes, blocks for the frieze, blocks with Doric copings, others with Ionic copings, bases of columns, fluted half-columns, as well as squared blocks and a marble shaft of a column, with "quarrymen's marks" engraved on them. Almost all these blocks were apparently intended for one and the same edifice, but they had never been used, or completely finished. Not far from these blocks, to the west of ex-Victoria College the workmen who were levelling found some mighty foundations stretching from north to south. It has not been possible to identify precisely the building to which these belonged.

(1) See CALDERINI A., *Bagni pubblici nell'Egitto Greco-Romana*, Milano, Hoepli, 1919.

In 1866, not far from Ramleh Station an inscription in honour of Mark Anthony was found: and in 1801 the Members of the French Mission discovered two marble statues, one of Marcus Aurelius and the other of Septimius Severus.

The *Caesareum* is one of the few buildings of ancient Alexandria that can be located with certainty. We have the evidence of Cleopatra's Needles (fig. 37), the two obelisks which remained in position until the middle of the XIX century. All the same, however, we are unable to determine either the limits or the area of this celebrated temple. Some foundations brought to light in 1874, between Rue Nabi-Danial and



Fig. 37.

the Obelisk, were considered by Nerutsos to belong to the *Caesareum*. Taking into account the great size attributed to the temple, one can offer no objection to those who place it between the *Maison Yehia*, the Catholic-Coptic Cathedral, and the Jewish Synagogue.

Pliny tells us of the existence of two obelisks in the enclosure of the *Caesareum*. They came from the temple of Heliopolis and bore the cartouches of Thothmes III, of Ramses II, and of Seti II. As far back as the Middle Ages one of these obelisks had fallen down. This was the one which was given to England by Mohamed Aly, but it was not transported to the bank of the Thames until 1877. The other, granted to the United States in 1879, is at present in Central Park, New-York (1).

(1) Comp. H. GOSWAMI, *Egyptian Obelisks*, London, 1883.

These obelisks did not rest directly on their own bases, but were held up by bronze supports shaped like crabs. One of these crabs is now in the New York Museum. It has a bilingual inscription (Greek and Latin) which tells us that the obelisks were erected at that spot by the care of P. Rubrius Barbarus, prefect of Egypt, and under the direction of Pontius, the architect, in the XVIII year of the Emperor (that is to say Augustus) B. C. 13.

The *Caesareum* was not a temple erected by Cleopatra in honour of Caesar, but by Cleopatra in honour of Anthony. The queen did not finish it. That was accomplished by Augustus, who in his own life-time dedicated it to the worship of the Emperors (hence its name *Σεβαστεῖον*).

There is no temple in the world like this one that is called Sebastum, the temple of Caesar, patron of navigators. This very large and very noticeable temple whose like exists in no other place, rises majestically in front of the safest harbours; it is filled with votive offerings consisting of pictures, statues, and objects of silver and gold. It is surrounded by a broad enclosure and provided with porticoes, libraries, men's apartments, sacred groves, propylaea, vast spaces and halls open to the sky, and in one word, with all the most sumptuous embellishments. It is the hope of safety, both for those who embark here, and for those who return from a voyage. According to this passage of Philo, who wrote in the year 40 A. D., we see that this temple, dedicated to the worship of the Emperors, and placed in front of the harbour, was considered as the special protection of navigators. This is confirmed by a votive base discovered in 1907, under the foundations of the Eliahu Ennabi Synagogue. On the front face of this base there is an inscription dated February 15th A. D. 14 (43rd year of the Emperor Augustus) invoking divine protection on a vessel.

The *Caesareum* was sacked by the troops of Constantius II, in 356, restored in 366 by the Christians who turned it into a church; again burnt and destroyed, it was once more restored. After the taking of Alexandria by the Arabs the temple passed from the hands of the Orthodox into those of the Jacobites, then it was given back again to the Orthodox. It was finally destroyed in 912 (9).

Along the coast-line beyond the *Caesareum* and the *Emporium*, which was a sort of commercial Exchange (to the north-

(1) MÜN, KYRIAKOS MACAIRE, in *Bull. Soc. Khédive de Géographie*, VIII Série, Nos. 6 and 7; G. ARVANITAKI, *To Kaisarion, to Katochion, to Katochion, to Katochion*, *Kairo*, 1901; MONTAN, *The Caesareum and the worship of Augustus at Alex.* *Transactions of Americ. Philol. Associat.*, XIV (1881).

east of the Maison Casulis) stood the Apostases. These were shops or depots, (between the present Maison Casulis and Rue Centrale). In this quarter the temple of the Thracian goddess Bendis was probably situated (Bendidion). Here also the Arsinoeion must have stood. An inscription informs us, too, that there was a temple dedicated to Aphrodite not far from this spot. The Arsinoeion was a superb edifice vaulted in surbased arches. It appears that the Sema, as well as the principal Temple of Isis, was also built in this style of architecture. A colossal marble statue of Serapis was brought to light under the Adib property (on the north side of Rue Cherif Pacha); this statue is now in the Museum.

We know that the Museum and the Library were included in the Royal Quarter. We must therefore look for them to the south of the buildings we have already enumerated, that is to say to the south of the royal palaces, of the theatre, and of the Caesareum.

On the other hand, the foundations of a temple dedicated to Isis and Osorapis, erected during the reign of Ptolemy IV Philopator, were discovered under the Tussun Exchange (Mahomed Aly Club, Cook's Agency, and Italian Club). The Museum then ought to lie to the north and the east of this spot. In 1848, at the angle formed by the Rue Rosette and the street to the Cairo Station, in the garden of the Austrian Consulate (1) a block was discovered intended to hold rolls of papyrus and bearing the inscription: * Three volumes by Dioscurides *. *Ἀποστολίδου 3 τόμοι*. Some people have proposed to regard this block as a relic of the celebrated Library, and consequently they place that building between Rue Nabi Danial and the Tussun Exchange. We have only to think of the enormous weight and of the great difficulty of working granite to persuade ourselves that it is impossible for such book-cases to have been used in the Library of the Ptolemies, which possessed hundreds of thousands of rolls.

Worthier of consideration from the topographical point of view is the discovery of the pedestal of the statue erected to the rhetorician Aelius Demetrius by the philosophers (Museum, Room 6), a statue which in all likelihood must have stood in the Museum. This pedestal was found in Rue Cherif Pacha. In reality we have no absolute and indisputable clue to enable us to fix the exact position of these two famous Ptolemaic

(1) A. J. REINACH (*R. S. A.*, II, pag. 350) has given the history of this discovery, and shows that, as far as concerns the topography of ancient Alexandria, it is of very little importance.

Institutions. We must confine ourselves to fixing the limits of the zone which enclosed them.

Parthey (1817) and Klippel (1838) by deductions drawn from ancient authors placed the Museum to the north of the Canopic road, between it and the ancient quays. This conclusion of Klippel's has been usually accepted, and in fact, it must be very near the truth. But we must make some reserves on the question of the distance between the Library and the seashore, a distance which I think was fairly considerable. The buildings that we have already mentioned and others of which we shall speak presently, leave at our disposal for the Museum and the Library the section of land between Rue Missalla, Rue de l'Hôpital Grec, and Rues Nabi Danial, Fund I, and Cherif Pacha.

Nothing has been discovered in the ground belonging to the Jewish Community (between Rue Missalla and Nabi Danial) which could lead one to suspect the existence of the Museum or of the Library at that spot. On the other hand a dedication to Isis-Plusia was found under the house at the corner of Rue Nabi Danial and Rue de l'Hôpital Grec, which rather indicates the existence of a temple dedicated to that divinity. The conclusion at which we arrive is practically the same as that of Parthey, Klippel and Kiepert. The Museum and the Library must have been situated between Rues Nabi Danial, Fund I, Cherif Pacha and the ancient *Apostases*, shops or depots bordering the quay.

This zone is contiguous to the most central and the most important part of the ancient town. « Between the present Jewish Synagogue, and the Zizinia Theatre, in 1880, in clearing the ground intended for the new Greek Hospital, there was discovered, besides the massive foundations of an ancient building now vanished, the pavement of a spacious peristyle with some twenty broken columns of porphyry. Between these columns stood the remains of marble pedestals with fragments of statues of the time of the Emperors of the III century, and also pedestals for the statues of high functionaries ». (Nerutso).

Nerutso identifies this edifice with the Palace of Hadrian called the *Licinium* in the time of Epiphane, who places it near the *Caesareum*. The *Tycheum* ought also to be somewhere near this spot; in this building were kept the bronze tablets on which the laws were engraved. To the south of this, under the Zizinia Theatre, several marble statues were discovered, amongst others a colossal statue of Marcus Aurelius (fig. 38).

A large marble pedestal of the Hellenistic period was extracted from the foundations of the house in front of the Zizinia Theatre (Maison Lifonti). This pedestal had been turned over to be used as a base for a statue of the Emperor Valentinian, which statue had been erected by a *comes ordinis primi ac per orientem*. Others statues were discovered under the ex-German Consulate. The Hellenistic statue in white marble, representing Hercules resting, now in the Museum was found on the site of a neighbouring house (fig. 39).



Fig. 38

My opinion is that we ought to look for the centre of the ancient town at this spot, and it is here that we ought to place the point of intersection of the two chief streets, the longitudinal (or Canopic) and the street that crossed it. The *Forum Augusti* and the *Tetrapylon* should also be in close proximity. The tomb of Alexander the Great is usually placed near this same spot, on the site occupied by the Mosque Nabi Daniel.

The Soma or Sema (1).

— Alexander had expressed a wish to be buried in the Oasis of Jupiter Ammon, but Ptolemy I. stopped at Memphis the splendid convoy that

was transporting the body of the Conqueror and buried him according to the *Macedonian custom*, that is to say in a sarcophagus shaped like a bed or *xôînj*. Certain tombs discovered at Alexandria, dating from the beginning of the Hellenistic age

(1) It seems that the two terms are both justifiable. To *Σῶμα*, that is to say the *corpse*, the *mummy*, may have indicated Alexander's mummy, then the sepulchre itself, the Conqueror's funerary temple. — To *Σῆμα* may have been applied more particularly to the whole collection of sepulchral buildings erected by Ptolemy IV, Philopator, in honour of his ancestors including Alexander the Great.

(Chatby, Anfuchy, Sidi Gaber), may give us a general idea of the funerary temple and of the sarcophagus which contained the remains of the Conqueror. An uncovered atrium or square courtyard, whence entrance was gained into a room for lamentations or prayers, and at the end of this, the *cella* with the bed-shaped sarcophagus (fig. 40). Naturally, remembering the rank of Alexander and the fact that he was regarded as a god, we must imagine the decoration and the funeral furniture as correspondingly rich.

Ptolemy II, Philadelphos, wished to make Alexander's Tomb one of the most important centres of Egypt's new capital, and he transferred the body to Alexandria. The tomb was placed in an enclosure, separated from the rest of the town by a wall (*περίβολος*). The sepulchre itself, consisting of an entrance stairway, a square court, a long vestibule and of the *cella* which contained the bed-like sarcophagus, must, in my opinion, have been underground.



FIG. 39.

A temple intended for the ceremonies of worship, and probably surrounded by porticos, was built above the sepulchre. At a later date the kings and princes of the Ptolemaic families were interred in special tombs around the Founder of the city. We are unable to say whether these latter preferred cremation to burial or mummification. Polybius speaks of silver funerary urns containing the ashes of Ptolemy IV and his wife Arsinoë, while Dio Cassius on the contrary tells us that Cleopatra was embalmed.

Not far from the *αἶψα* of Alexander, Philadelphos had erected the tomba of his parents, Ptolemy I, and Berenice. The *θεῶν ἀδελφῶν περίβολος* or the enclosure of the brother gods was pro-

bably the sepulchral enclosure that Philadelphos caused to be built for his sister and wife, Arsinoë, and for himself. It seems that Philopator formed the design of collecting in one single and large Mausoleum all his ancestors, including Alexander. By the side of this collective Mausoleum, there rose, one after the other the various Mausoleums belonging to Philopator's successors. The tomb of Cleopatra and Anthony was not very far from this spot. It must have been in the Royal Quarter, pro-



Fig. 10.

bably near the temple of Isis Plusia, that is to say somewhere about the north end of Rue Nahi Daniel.

The gold coffin which contained the body of the Conqueror was removed by Ptolemy XI (107-89 B. C.) and replaced by a glass coffin. The last Cleopatra, in a moment of need, pillaged all the objects of value deposited in the tombs of Alexander and of her own ancestors. The Roman Emperors as a rule showed great veneration for the Macedonian hero's sepulchre, and his worship lasted long in to Roman times. Augustus piously visited Alexander's tomb; Caracalla deposited there as *ex-voto* his mantle, his belt and his jewels.

Towards the end of the third century A. D., under Aurelian and Diocletian, during the revolutions and the wars by which the city itself was nearly brought to destruction, the edifices of the Royal Necropolis were all demolished. Saint John Chrysostom in a homily (end of IV century) could ask, no doubt with emphasis, but also with the assurance of mentioning something that was undiscoverable: « Tell me where the Sema of Alexander is? ». The Synaxary records, with some fantastic details, the erection of a church, dedicated to the prophets Elias and John, and the discovery, during the clearing of the ground, of a treasure of golden ornaments of the time of Alexander. The site in question was called Dīmas-Demas (now-a-days Kom-el-Demas).

Until the middle of the XVI century Mussulmans venerated a small edifice called the « *tomb* of the prophet and king Iscander ». According to the traveller Marmol this building was in the centre of the town, in the midst of ruins, not far from the Church of Saint Mark. The Coptic church of Saint Mark is close to Rue Nabi Danial and the distance which separates it from the Mosque Nabi Danial (built at the foot of Kom-el-Demas) is about 300 metres. In fact everything goes to show that Alexander's Tomb was in the vicinity of the Mosque Nabi Danial, if not under the Mosque itself (fig. 41). But, this being granted, we cannot accept seriously the tale told by a dragoman belonging to the Russian Consulate at Alexandria, Schilizzi by name, who pretended that in 1830 he had penetrated into the vaults below the Mosque, and had seen there through a hole in a wooden door « in a kind of cage made of glass, a human body whose head was surmounted by a diadem. The figure was bent up on a throne or elevation of some sort. A number of books and papyri were scattered around ». This tale is evidently fictitious.

Schilizzi had read Strabo and especially Dio Cassius who speaks of the glass sarcophagus and papyri enclosed in the sarcophagus by the Emperor Septimius Severus. How is it possible to imagine that in the inevitable ruin of the vaults in question (Mahmud-el-Falaki found them full of stones and broken marble) a *cage made of glass* could be preserved intact? And how can we admit the existence of books(?) and papyri, whose preservation unfortunately is rendered impossible, in the ruins of ancient Alexandria, by the dampness of the climate?

But in any case we may consider it as established that the Sema, and consequently also the Mausoleums of the Ptolemies, were near the Mosque Nabi Danial. The town of Alexandria

would pay an honourable debt and make itself famous sthrough-out the whole world if it methodically explored this spot of ground down to its lowest layers. In spite of the wear and tear of centuries some vestiges belonging to the funerary temple of Alexander would without doubt be brought to light. These remains, piously preserved, would soon become the goal of an endless stream of pilgrims.

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Fig. 47.

The Gymnasium, the Tribunal, the Panelon. — In his description of Alexandria, Strabo at a certain point exclaims that the town is full of monuments and temples (*πορὴ δαυρ ἀνάθηματων καὶ ἱερῶν*). « The Gymnasium is the handsomest edifice, its porticoes are more that a stadium in length ». Shortly afterwards he adds that the broad longitudinal street extends from the Necropolis to the Canopic Harbour, *passing along by the Gymnasium* (*παρὰ τὸ γυμνάσιον*). Apparently we should locate this vast edifice in the eastern section of the Canopic Street, to the north east of the Kom-el-Dick Quarter. It was in the Gymnasium that the pompous ceremony took place at which Mark Anthony, in the midst of an immense crowd, proclaimed Cleopatra *Queen of Kings* and distributed a consi-

derable portion of the heritage of Alexander the Great between the Queen and the sons that she had had by Caesar and by Mark Anthony himself.

The tribunal (*τὸ δικαστήριον*) is mentioned by Strabo after the Gymnasium. He places it at the centre of the town. I believe we ought to search for it near the Zizini Theatre. Probably the *ἀσπαστὴ ἀγορά*, or *Forum Augusti* of the Roman epoch, is none other than the *δικαστήριον* of the Ptolemaic age.

After the tribunal, Strabo speaks of the Paneum, a small artificial mound in the form of a tope or fir-cone; a spiral stair led up to its summit, whence one enjoyed a panorama of the whole town. We must picture this spot as dedicated to the god Pan, the enclosure being a magnificent park, surrounded by groves. Archaeologists agree in identifying the Paneum with the hillock Kom-el-Dick ⁽¹⁾.

To the north of the Rue Fuad, between it and the Boulevard Sultan Hussein, literary tradition mentions no edifice of any importance, but as this zone lay along the Canopic Road it must have contained some of the temples and magnificent houses which bordered this great longitudinal street according to Diodorus. It should be mentioned here that in Rue Antoine was discovered, among other things, the base of a statue that Ptolemy III had erected in honour of his physician; that in Rue Gerbel the base of a statue of a great personage of the court of the Ptolemies was brought to light; and that from the grounds of the Menasse Schools comes the great syenite column now standing in Place Said. Along Ptolemy Street, in front of the Villa Salvago, were found several marble columns of considerable size, engraved with Christian symbols. Somewhat further on, in the Alfred Menasse property, at the side of Rue Fuad I, an enormous red-granite column was discovered, also a marble head of Alexander the Great. Below the Municipality buildings, Nerutsos places a temple of Saturn. The ground traversed by the eastern section of Rue Fuad as far as the European cemeteries should have contained a fair number of buildings and monuments. The marble group of Dionysos and the Faun (Museum, Room 21) was found in the public gardens to the north, near the former police-barracks, in the little valley down which a stream runs; while a hundred metres further south a red granite base was discovered erected in honour of Ptolemy V, by the commanders of the royal guard;

(1) Thierich has tried to prove that the Paneum was nothing but a Mausoleum for the Ptolemies, and that it may have served as a model for Hadrian's Mausoleum (Castle of St. Angelo) in Rome. But in that case the silence of Strabo seems inexplicable.

a little further on, towards the cemeteries, was the handsome shaft of an obelisk, while close to the old Rosetta Gate, at a great depth, a number of granite columns were discovered. The inscribed slab mentioning the canal cut by Augustus between Schedia and Alexandria (Vienna Museum) was found by Pugiolì to the right of the Rosetta Gate.

The base put up in honour of Lycarion, which contains very important details about the administrative organisation of Alexandria in Ptolemaic times, was discovered behind the mound of Kom-el-Dik, between this and the eastern wall of the Arab town, before it reaches the Fuad Gate.

The quarter A, the special residence of the Jews, was contiguous to the Regia, and consequently should extend to the north of Fuad Gate, in the vicinity of the Mohamed-Ali industrial schools.

The Temple of Nemesis ought to lie between this spot and the European cemeteries, because Appianus records that Caesar had Pompey's head buried near the walls of Alexandria and that the spot where this took place was afterwards called 'the sacred precinct of Nemesis'. The Nemesion lasted until the days of Trajan, when it was destroyed in a revolt of the Jews, who had barricaded themselves within it. We must therefore believe that the Nemesion was close to the Jewish Quarter.

In the Latin cemetery we have to record the discovery of the doorway and very thick alabaster walls of an apartment which marks the site of an important edifice. Unfortunately the parts that are visible bear no inscription, and it was impossible for us to push our researches any further for fear of encroaching on the modern tombs of the Greek and Latin cemeteries.

At the south of Kom-el-Dik, on the site occupied today by the Moharrem Bey Quarter, ancient writings make no mention of any public buildings. A section of the *scorpius* (mounds of rubbish and broken pottery) was certainly in this quarter, for example, the hillocks on which the Arab forts Nos. 8-0 were built (Kom-el-Gilleh, where the Secondary Government School stands today).

Nevertheless it occasionally happens, in excavating for the foundations of houses, that traces of some remarkable monument are found. In Rue Menasse, for instance, an inscription in honour of the Emperor Trajan was discovered, supposed to have belonged to a triumphal arch. And one often comes across capitals of various sizes, shafts of columns, and mosaics.

Let us now go back to the western section of the ancient Canopic Road (the part between Tussun Exchange and the Labbane Quarter). It was in the Attarine Mosque that the French Mission discovered the superb green granite sarcophagus now in the British Museum, which it was thought might be Alexander's sarcophagus. It has since been shown that it had contained the body of King Amyrtaeus of the XXVIII Dynasty.

The colossal porphyry statue, now in the Museum, which according to Strzygowski represents Christ as *Παριζογόρας*, was found in 1870, almost in front of the Mosque, on the south side. In this same spot, at the time of the French Expedition, were still standing the shafts of three monolithic columns of porphyry.

On the land belonging to the Armenian Community shafts of columns and of double columns may be seen. In the Gauenah Quarter, behind the Labbane Police Station, a porphyry lid of a sarcophagus was found. It is at present in the Museum, and it is almost identical with the lid of the sarcophagus of Saint Constance, exhibited in the Vatican. Rather further on, in the Rue Bochtori, a limestone column was discovered with a bilingual inscription (Latin and Greek) referring to the Canal which the Emperor Augustus caused to be made from Schedia to Alexandria. To the south-west of this spot, on the site of the Convent of the Franciscan Sisters and of the Church of Saint Francis of Assisi, stood the Mosque of the *Thousand Pillars*. The name, even though it be an exaggeration, clearly indicates the size and importance of the edifice. Before the Arab conquest it was a church dedicated to Saint Mary, and more usually known under the name of the Church of Theonas. This celebrated Mosque was partly ruined during the war which followed the French Occupation, in 1798.

Towards the close of the first century B. C. the town extended a little to the west of this spot, up to and beyond the Canal which connected Kibotos with Lake Mariut. * Then the * Necropolis begins, a suburb covered with gardens, with tombs, * and with * establishments for the embalming of the dead *. (Strabo. XVII. 795).

The beautiful mosaic of Medusa, so-called, published in the *Revue Archéologique* of 1846, and whose meagre remains have been transported to the Museum, was found at Gabbari (Gebel Zeitun) and had probably belonged to a funerary chapel.

According to the pseudo-Callisthenes the territory chosen for the new capital of Egypt was peopled with numerous villages

This information is not improbable, but it is beyond doubt that the only village of any importance was that of **Rhakotis**. This was situated on the rising ground that today is occupied by the ruins of the Serapeum and by the Kom-el-Shugafa Quarter. The population consisted of soldiers deputed to guard the coast and of shepherds. Strabo tells us that the surrounding country was used as pasture-land. This original element of native population was increased by the transfer of some of the inhabitants from Canopus. The earliest mention of the hamlet is found in a hieroglyphic inscription dated 311 B. C. This inscription, engraved by order of a priestly College, is in honour of the Satrap Ptolemy, * who chose as his residence the fortress * of King Alexander, as it is called, on the shore of the Ionian * Sea, a place previously known as Rhakotis *. Rhakotis, says Strabo now forms that portion of Alexandria situated beyond the naval work-yards. The native quarter of the new capital of Egypt grew up around this ancient village. It corresponds to the present quarter of Kom-el-Shugafa and its environs, the very district which up to our own days has remained pre-eminently the native quarter.

On the small hill where the Temple of Serapis was afterwards built there must have stood a sanctuary of some native god. Apart from the superb and celebrated Serapeum, the wealth and beauty of which might bear comparison with those of the Capitol, this part of the town possessed some other considerable edifices. An Anubion stood quite near the Serapeum (we gather this from a recently discovered hieroglyphic inscription). The Anubion was a Temple dedicated to Anubis and had a burial ground for sacred animals. To the southwest of the Serapeum, between it and the small hill of Kom-el-Shugafa, the savants of the French Expedition made out the plan of a *Stadium*. The immense and extremely ancient Arab cemetery which spreads to the North of the so-called Pompey's Pillar (Serapeum) hides, no doubt, important antiquities. In the old English cemetery (near the Jesuit Schools) was discovered a base in honour of *Moestia Tertia*, erected by the governing body of the Nemesion. Close by part of an architrave with a dedication to Serapis was brought to light, as well as a marble capital of the Byzantine period, identical with those of St. Vitale of Ravenna. Under the College of the Salesians enormous foundations have been observed, with granite basins, sarcophagi, and shafts of columns.

Further on, to the right of Rue Ibrahim I, near the Rue des Soeurs, were two enormous shafts of double corner-columns

in syenite, the section having the form of an ivy-leaf or of a heart. This type of double column is the same as that found in the small temple at Ramieh published by Colonna Ceccaldi, and called by him 'temple of Arsinoë Zephyrite' (fig. 34). These remains prove the existence of a temple whose size must have been considerable.

To the west of the Serapeum there stretched a whole series of *hypogaea* dating mostly from the Roman and Christian periods. We find that their architecture and decoration are often influenced by Egyptian art. One may practically consider them as forming part of Strabo's *megarotides*.

THE PHAROS ISLAND AND THE PHAROS.

The island of Pharos was known in the days of Homer, who places it as a day distant from one of the mouths of the Nile and says it is provided with a good harbour. Herodotus does not speak of it at all and we have to come down to Strabo before finding any detailed reference to it. The information given us in Homer's Epic is too summary and too indefinite to allow us to draw conclusions about the importance of the island in pre-Alexandrian times ⁽¹⁾. Mr. Jondet, the engineer, who has studied in detail the shores of the Pharos Island, has discovered a fairly extensive harbour on the north-west side, and he is tempted to identify it with the harbour of which Homer has left us a description ⁽²⁾. In the 'De Bello Alexandrino' mention is made of a harbour of the *Phariotes*, which Mr. Jondet identifies with the north-east section of the harbour discovered by him. Besides this harbour Mr. Jondet has found numerous foundations and constructions which today are under water. Along the shore, in the interior of the island, ruins of houses and cisterns are seen, as well as extensive cemeteries. Evidently, in antiquity, the island had a greater superficial area than it has at present, and it must also have been populated by a fair number of inhabitants. At the time of Caesar the village of Pharos was as large as an ordinary town. The population consisted chiefly of the natives of the country (*vicus*

(1) The hypothesis has been put forth that φάρος comes from an analogous Egyptian word meaning cloth or linen; the Greeks may have given the name Pharos to the Island, whither they came to buy material called *phaiar*, which they used for making expensive and luxurious garments.

(2) See JONDET G., *Les Ports submergés de l'ancienne Ile de Pharos* (T. IX of the *Mémoires présentés à l'Institut d'Égypte*), Cairo, 1916, 10-4°, p. 101, pl. IV; comp. my review in B. S. A. S., n. 36, p. 112-113; WELLS R., *Les Ports antiques de la côte d'Alexandrie et l'Empire Célésien*, B. I. P. XVI (1910).

Argyptiorum) who for the most part devoted themselves to piracy against the ships that were unfortunate enough to approach the island. As well as the famous Pharos, which was on the north-east point of the island, literary tradition records a temple dedicated to Poseidon, erected at the western point (Cape Ras-el-Tin).

Caesar completely devastated the island in revenge for the resistance it offered to his military operations.

Hirtius (*De Bello Alexandrino*) records that the village of Pharos was fortified by high towers connected together and adds that many of the houses were 30 feet high.

The most important monument that has been discovered is in front of Anfuchy Bay. This is a Hellenistic Cemetery interesting from an architectural point of view and especially on account of its mural paintings and decorations.

The island owes its fame principally to the light-house which marked the entrance to the great harbour of Alexandria. This tower gave its name to all other light-houses⁽¹⁾, and is still the most famous of them all, being, according to the unanimous opinion of ancient authors, the marvel of Alexandria, the admiration of all mankind. In fact it was classed among the Seven Wonders of the World. Unfortunately its admirers have confined themselves to enthusiastic eulogies, without describing it in detail. Even its exact site has not been determined past dispute.

Some archaeologists will not admit that Fort Kait Bey, built in the XV century by the Sultan of that name, occupies the site of the light-house of antiquity. They place it on the Diamond, a rock that is now submerged, rather to the north-east of the point Kait Bey. But they are wrong. One of the reasons against them is decisive: the area of the Diamond is too restricted to have sufficed for such a construction as the Pharos. It is true Strabo says that the Pharos stood on a large rock surrounded by the sea, whilst Kait Bey is connected with the land at its south-west end. But if, on the one hand, we should not interpret this passage of the geographer of Amasia too literally, on the other hand we must consider that in antiquity things were not as they are today. The researches and soundings of Mr. Jondet prove that the point Kait Bey was formerly an island. It is probable that a short and narrow causeway had been made between the shore of the Pharos Island and this islet, to facilitate the building

(1). At first the ancients used fire signals which they lighted on the tops of mountains and hills along the coast.

of the lighthouse and to make it more accessible (fig. 42). Moreover Professor Van Berchem ⁽¹⁾ from the study of a passage in Sujuti, an Arab writer of the XV century, and from an Arab inscription formerly built into the wall of the fort, has come to the conclusion that Fort Kait Bey was erected on the ruins of the Pharos. We may consider this conclusion as definite.

The Pharos, planned by Ptolemy I, was the work of Sostratus of Cnidus, son of Dexiphanes. It was dedicated to the Saviour Gods, Ptolemy I. and his wife Berenice (or the Dioscuri?).



Fig. 42.

The name of the architect as well as that of his father and his country could be read on the dedicatory inscription: *Σωστράτου Δεξιφάνους Κνίδιος Θεοῖς Σωτήρσι βασιλῶν πλοῦς ἑταίρων*, that is to say: *Sostratus, son of Dexiphanes of Cnidus, to the Saviour Gods, for navigators*. It was inaugurated under Ptolemy Philadelphos, towards 280-79; the total cost according to the Elder Pliny was 800 talents. The material used in its construction was chiefly nummulitic limestone. The sculptural decoration as well as other accessory ornamentation was partly

(1) VAN BERCHEM, *Compte rendu de l'Acad. des Inscriptions*, 1898, pp. 319 and 320; *Matériaux pour un Corpus Inscriptionum Arabicarum*, T. XIX des *Mémoires de la Mission archéologique française du Caire*.

in marble and partly in bronze. The innumerable columns were for the most part of Aswan granite. (Surrounding Fort Kait Bey, it is possible to see enormous masses of shafts of granite columns, placed horizontally one on the top of the other, evidently used to form a kind of breakwater to protect the fort).

Isis was frequently associated with the Pharos, especially during the Roman period. Isis Pharia had probably a sanctuary quite close to the lighthouse. In the Ptolemaic period we know very little about the building. Roman coins struck at Alexandria, principally those of Hadrian's time, often reproduce it. It appears that in the II century A. D. the third storey was ruined. After the Arab conquest it is supposed to have been transformed into a mosque, and in the XV century into a fortress by Sultan Kait Bey, and up to the end of the XIX century it was joined to the mainland by a narrow jetty only (fig. 42).

Through lack of any detailed description by contemporary writers, modern scholars have interpreted the elements of tradition in a subjective manner, and in their attempts to reconstruct the edifice they have sometimes drawn on their imagination. It will suffice to glance at the reconstructions of Ebers, Veitmejer, and Adler. Professor Thiersch has written the most recent study, and has gone most deeply into all the questions bearing on the Pharos. In the large volume which this scholar has published under the title of *« Pharos »*, he has taken care to pass in review all the documents that relate to the famous lighthouse, as well as all the later monuments that may have been influenced by the architecture of the Pharos.

It seems that the ancient lighthouse still standing near the ruins of Taposiris Magna (Abusir of Mariut) reproduced, in reduced proportion and naturally without the richness and decoration of the original, the architecture of the Alexandrian Pharos. This latter, according to Professor Thiersch's reconstruction, had three storeys, the first square, the second octagonal and the third cylindrical (fig. 43). The entrance was rather high up on the south side, and was reached by an exterior stairway. The walls of the Tower were pierced with numerous air-holes or windows. The first floor was 50 metres high and ended in a platform, whose four angles were decorated with gigantic bronze centaurs, or sea-monsters. The second storey was 30 metres high, also finishing in a platform. The lantern was formed of eight columns surmounted by a cupola, above which was raised a bronze statue (probably of Poseidon)

about seven metres high. The interior of the edifice contained a cistern sunk in the ground for holding fresh water, and also an immense central shaft provided with machines or *lifts* to convey drinking-water and the combustibles up to the third storey. A double ramp that could be used also by beasts of burden ascended, in the interior of the tower, up to the second



Fig. 43.

floor. A staircase built into the thickness of the wall of the third storey led up to the lantern. The wall of this third floor was two metres thick. The flame was obtained by burning resinous wood. It is believed that convex mirrors made of metal were used to give a longer range to the light.

It is calculated that there were three hundred small rooms inside this edifice, which were used as apartments for the Lighthouse-keepers and staff, or as storerooms.

The total height of the tower including the statue of Poseidon was about 120 metres. Navigators could begin to see the light of the Pharos at a distance of 30 kilometers.

BIBLIOGRAPHY. — On the Pharos, see TITMUSCH H., *Der Pharos, Antike, Islam und Occident* (which mentions almost all the preceding literature). On Sostratos, see PRADINIER, *Sostrate de Cnide, architecte du Pharos*, in the *Revue d'Etudes anciennes*, t. I, 2 (1899), p. 261-272; cf. LAMPROSO, *L'Egitto dei Greci e dei Romani*, 2ème éd., p. 217 sqq.

THE SERAPEUM.

The small hill on which stands the superb monolith known by the name of Pompey's Pillar, or more correctly Diocletian's Pillar⁽¹⁾, marks the site of the Serapeum, that is to say the temple dedicated to the worship of Serapis.

Gratien le Père and Mahmud El-Falaki had already thought it probable that the plateau on which Pompey's Pillar stands had formed part of the Serapeum, and this hypothesis had been shown to be exact by Wachsmuth (*Bursian Jahresbericht*, II, 1873, p. 1093) in spite of the doubts raised by Kiepert. Since Botti's excavations, those of the Sieglin mission, and my own, no further doubt seems possible.

Serapis is regarded by some historians⁽²⁾ as one of the most ingenious politico-religious creations of the first Ptolemies. In order to establish a certain cohesion between the Egyptians and the Greeks, Ptolemy I thought it necessary to create a divinity that they all might worship in the same way; either by transforming the Egyptian god Osor-Hapi into Serapis, or by introducing into Egypt the Serapis worshipped at Sinope in the Euxine⁽³⁾ he created a god of the under-world, half-Egyptian half-Greek, whose worship soon invaded the Graeco-Roman world and showed a most extraordinary vitality. The Greeks considered the god as Dionysos, and the Egyptians as Osiris, but these two aspects were united in one essence whose energy was thus doubled. He was also considered as a Chthonian

(1) According to the deductions of the late Dr. Botti, former curator of the Alexandrian Museum, the present column appears to have replaced the *Serapis Column*, and to have been the work of the Theodosian dynasty to perpetuate the triumph of Christianity. At the end of the IV century the edifice itself was called the Arcadium, and according to Botti the Column might be named the Column of Arcadius.

(2) Against this view see W. SCHUBART, *Einführung in die Papyrustunde*, p. 331 sqq.

(3) LEVEY (*Serapis*) in a profound analytical study defends the Egyptian origin of Serapis or Sarapis. (*Revue de l'histoire des religions*, 1913). Cf. also SERAPIS, *Sarapis*, Berlin, Weidmann, 1913, p. 17; WENIG, *Ägyptisch-Griechische Götter im Hellenismus*, Göttingen, 1912, and particularly, WILCKEN U., *Die Griechischen Denkmäler vom Dromos des Serapeums von Memphis, in Jahrb. Arch. Inst.*, 1917, (Bd. XXXII), p. 149 sqq.

divinity. In fact Serapis is identified with Hades-Pluto. The Alexandrian statue, coloured a deep blue, clearly represented the ruler of the kingdom of shades, with the three-headed Cerberus at his side (fig. 44). Several busts in our collections, belonging to the same type, are carved in a blackish substance. (See Room 16, Museum).

Serapis had his place beside Æsculapius as god of medicine and his miracles attracted thousands of pilgrims to his sanctuaries, and most particularly to that of Canopus (Abukir). Like Æsculapius he has the serpent as an attribute. But besides this he bears all the attributes of Zeus, lord of the universe.

We have very little information as to the form of the temple⁽¹⁾, but we learn from a writer of the late Roman period that it occupied a platform, access to which was gained by a stair-way with a hundred steps. * The site *, says Rufinus, * is not of natural formation but is a construction made by the hand of man. It is, so to speak, hoisted in the air, more than a hundred steps lead up to it. It extends in all directions in the form of a square and is of large dimensions *.



Fig. 44.

On the eastern side of the plateau remains of constructions can be seen, that may have formed part of the monumental stair-way and of the large Propylon.

The *temenos* or sacred enclosure comprised, besides the monumental staircase and propylons, an immense square porch or portico which enclosed not only the Temple of Serapis, but also a temple of Anubis, and the Library, so-called Daughter Library. A cemetery (probably for sacred animals) was annexed to the Serapeum. Several of the men who used to extract stones told Mahmud El-Falaki (*Mém. sur l'ancienne Alexandrie*, p. 54) that they had found there many statues of dogs, jackals, birds, etc.

The large column which is still standing occupied a site in the north part of the enclosure. To the south, the Serapeum was adjacent to the Stadium.

The *logos* of Serapis contained the celebrated statue of the god, a masterpiece attributed wrongly, it seems⁽²⁾ to Bryaxis, the famous pupil of Scopas. The god was represented seated

(1) H. TITUSMACH has promised to give a reconstruction of the famous temple in one of the next volumes dedicated to the work of the Sieghin Mission.

(2) LAMY I., O. E., p. 61 and following. Comp. SERAPIS, O. E., p. 16.

on a throne like Pluto, holding a sceptre, and with Cerberus⁽¹⁾ at his side. He was clothed in a chiton and himation (see fig. 45). Serapis resembles Zeus closely, but one of the characteristics which help us to recognise him is the bushel-measure (modius) or the sacred basket of Mysteries (Kalathos) which he bears on the top of his head, and which symbolised the

inexhaustible fertility and fecundity of the earth at the time of harvest. The modius or kalathos is often ornamented with branches of olive and ears of corn.

The features of Serapis were characterised by an extreme gentleness of expression, mixed with an energy full of mystery and sometimes of terror. We are told that the original statue was made of a mixture of the most varied materials, gold, silver, copper, lead, tin, sapphire, hematite, emerald and topaz. Mr. Isidore Levy has demonstrated that this account only reproduces the formula according to which on the occasion of the Feasts of Osiris in the month of Khoiak the sacred images and ritualistic



Fig. 45.

statues were made and renewed year by year.

It appears that the figure of Serapis bearing the kalathos and

(1) The hybrid monster crouching near the seated Serapis was (according to Ptolemy) looked upon as part Cerberus and part dragon even in the time of Apion. It is a curiously composite creature; it has three heads, that of a lion in the middle, of a barking dog to the left, and to the right that of a snarling wolf. A serpent entwines the whole with its coils and lifts its head up above that of the lion. LEVY, *op. cit.* The monster that accompanies Serapis is always represented on the papyrus which are in the Museum as a barking dog with another dog's head at each side, a serpent being coiled round its body. Only one small bronze represents a lion, bearing on its head a serpent surmounted by a kalathos (fig. 46).

having Cerberus beside him is of more recent date than had been supposed up to the present. The latest scholar who has discussed this question does not trace the origin of this statue further back than to the reign of one of the successors of Euergetes, Ptolemy IV or VI.

Here is its description according to the most recent reconstruction. • The head of the god was turned slightly towards the right shoulder. His massive hair formed a veritable mane; five thick locks fell towards the front of his head and hung over his forehead almost down to his eyebrows. Above these five were six other locks of hair, three of which fell towards the front and three behind. These latter partly covered a circular pad, apparently a cushion surrounding the foot of the modius, which itself was ornamented with three olive trees in relief, one to the right, one in the front, and one to the left; from the upper edge some ears of corn may have hung. The beard was thick and curled and was not divided into two symmetrical parts... the curls of the beard fell over and covered his throat. The colour of the statue was of a bluish black, but in order to make certain details visible in the semi-obscurity of the *cella* they must evidently have been brought into relief by some lighter colouring. The eyes would certainly be white, the pupils set in precious stones. The *modius* was a light colour, which made the three olive trees stand out in relief against the dark background. The ears of corn were of dull gold, the sceptre of shining gold, and no doubt the drapery as well as the sandals had their effect heightened by a fine decoration of gold or silver. These metals were likewise used to ornament the throne and the stool, also the eyes and jaws of Cerberus. Within a richly decorated *cella*, by the uncertain light of candelabra, the whole statue must, in the nocturnal ceremonies, have produced an impression of supernatural majesty •. (*Amelung*).



Fig. 16.

The destruction of this masterpiece was due to the fanaticism of the Patriarch Theophilus (A. D. 391). It is said that the last remains of the statue were melted down by Amru to make coins. The Alexandrian type of the Serapis spread rapidly. It will suffice to mention as proof of this the great number of copies existing in every Museum of antiquities. These

copies, more or less exact, are made of marble, terra-cotta and bronze.

Besides the colossal column which we shall admire presently and the two obelisks mentioned by the historians of Alexandria, the Serapeum must have contained a great quantity of altars, shrines, inscriptions, statues made to thank the god for benefits received or to implore his good will. As a matter of fact, in spite of great vandalism, the excavations carried out in the precincts of the temple since 1892, either by Botti, or by the German Sieglin mission, or by myself, have brought to light a good number of antiquities, some of which have been left on the spot, and others carried to the Museum. *Ammianus Marcellinus*



Fig. 17.

in his *Reg. Gest.*, XXII, 16, 12, writes these words: « the Serapeum possesses such vast halls with columns, and is decorated with figures in such high relief as to appear alive, and has so many other works of art, that nothing in the world is considered more sumptuous than it except the Capitol, which is the eternal pride of the august city of Rome ».

According to the historian Rufinus, the Christians, after the destruction and burning of the Serapeum in 391 A. D., made haste to bury the statue of Serapis and any other idols that they could lay their hands on. And one may well believe it. At Rome, when, by the edicts of Constantius and Constantinus II (A. D., 341) the pagan buildings of the Janiculum were burnt and then rased to the ground, any statues etc. that had resisted the fire were put away out of sight. There is therefore

room for hope that if the excavations around the Serapeum are continued, we may still discover a good number of antiquities.

Besides the nine statues standing holding rolls in their hands which Mimaut saw about the middle of the XIX century, we must not forget to mention a colossal headless group in granite (Pharaoh standing upright embraced by Osiris in token of protection), a seated statue of Ramses II, a kneeling statue of Ramses II embracing a canopus, and a huge granite scarab. These last four antiquities are now in the Græco-Roman Museum, where there are also several Ptolemaic and Roman inscriptions from the same site.

The bull Apis in black granite (fig. 47), erected by the Emperor Hadrian (now in the middle of room 6 in the Museum), was discovered a few metres to the North of the large square shaft that gives access to the subterranean galleries. A votive altar in honour of Ptolemy II and his wife stood in the centre of a small sacred enclosure, to the north of the Column. Between this and the entrance into the galleries a colossal head of Serapis, in black stone and of good workmanship was brought to light. Beneath the two sphinxes placed on the esplanade to the south of the Column were found a superb head of a goddess in white marble (Museum, Room 12, No. 3908), (fig. 48), and a marble head of Serapis (Room 16, No. 3912); on the north-east side at the bottom of the stairway, buried very deeply, a marble head representing Queen Berenice, wife of Ptolemy III (Museum, Room 12, No. 3466) as well as two statues in yellow limestone representing a high personage who was chief of the royal wardrobe and minister of finance under Ptolemy X (Museum, Room 7, Glass-case C). If one cared to make a detailed list of all the antiquities discovered in the enclosure of the Serapeum, it would contain far more than a hundred items. Nor ought one to forget the pillage of past centuries.



Fig. 48.

The Column which today dominates the plateau does not seem to be of earlier date than the Emperor Diocletian. On

the western side of the base an inscription can be read in honour of that Emperor. The text of this inscription has given rise to long discussions amongst scholars, because the surface of the granite is very weatherworn and several letters are quite illegible; nevertheless the reading is now almost certain, and according to the conclusions of the latest editor, the name of the prefect must be *Πρότομπος*:

τῷ ἰσχυτάτῳ αὐτοκράτορι
τῷ πόλει δυνάμει Ἀλεξανδρείας
Διοκλητιανῷ τῷ ἀνίκητῳ
Πρότομπος Παρχος Αἰγύπτου.

The column must have been erected after the year 297. A formidable revolution had broken out in Alexandria during that year. Diocletian besieged the town which fell after eight months resistance. The Emperor then took up his residence there for some time in order to reorganise the administration of Egypt. He wished to show himself merciful and generous, and amongst other benefactions he ordered the gratuitous distribution of bread to the poor. The Column must have been erected in his honour and as a thank-offering for his clemency and generosity.

The inscriptions in fact says:

• To the very just Emperor, tutelary god of Alexandria, Diocletian, the Invincible, Postumus, prefect of Egypt • (has erected this monument).

The formula employed in the inscription leads us to believe that the capital of the pillar was surmounted by a statue of the Emperor. In the Choiseul-Gouffier Collection there used to be fragments of a colossal porphyry statue found towards the beginning of the XIX century at the foot of the column. It has been surmised, though, it seems, incorrectly, that this statue, which judging from the fragments must have been very remarkable, might be that of Diocletian fallen from the top of the capital.

The substructure is formed of blocks that had belonged to various monuments of greater antiquity. One block bears in relief the figure and the name of Seti I (west side); another at the east side has an inscription in honour of the queen Arsinoë Philadelphos, carved on the green granite base of a statue that an Alexandrian, Thestor, son of Satyros, had erected to the celebrated sister and wife of Ptolemy II.

The total height of the column including the base and the capital is 26 metres 85 (88 feet). The shaft measures 20 m. 75

and it has a diameter of 2 m. 70 at the base, and 2 m. 30 at the top.

This column has always excited the admiration and imagination of travellers (fig 49-50). Cyriac of Ancona (1412) and Leo the African (1491-1517) have spoken of its height and size; Pellegrino Brocardi (1557) declares that he has never seen anything like it, either in Rome or anywhere else. One extraordinary story is related in connection with the capital of the pillar. In 1832, when Eugène of Savoie was in Alexandria, twenty-two people are said to have mounted up to the top, and sat there in a circle to lunch.



Fig. 49-

Strangers have not always been content with only admiring this fine monument, they have also wished to possess it. In 1737, in a report sent to Louis XV, it is proposed to remove Pompey's Column 'as it threatens to fall into ruins (sic) and to transport it to France to raise a statue of the king on its summit. It is one of the largest and most ancient monuments of past ages, and it would be to the praise of our king to preserve it'.

A similar project had been formed in the time of Louis XIV.

The name 'Pompey's Pillar' must have been invented by the Franks during the Crusades. Their not very deep learning may have confused it with the place where Pompey's head was buried (Nemesion) and transformed the cupola which the Arab writer Abū-el-Latif (1161-1231) declares he saw upon the



Fig. 30.

capital, or the sphere which according to XVI century designs was placed on the capital, into « the precious urn which contained the head of Pompey ». This legend is the cousin of that which, without any historical evidence, places Trajan's ashes on the top of the column which bears his name, and those of Marcus Agrippa on the pediment of the Pantheon.

In the ground around the column, remains of ancient foundations can be seen everywhere, shafts of red or green granite columns, architectural fragments of the Roman period, belon-

ging to a colossal edifice (see the fine fragments to the east of the column, half-way up the mound). Two sphinxes of pink Aswan granite are placed near the pillar, their respective lengths being 3 m. 90. and 4 m. 10. They were discovered in 1906, at the south corner of the site, close to the small street Abu-Mandur. A little to the west of the column, a descent can be made into the underground portions of the Serapeum. These consist of long galleries carved out of the sandy rock, covered in parts with a limestone facing, with niches of a strange shape whose use has not yet been determined. These underground galleries are mentioned by Rufinus (end of IV century). All the lower part, up to the level of the pavement of the edifice, is vaulted. This sub-basement is divided into vast corridors and square vestibules separated from one another, which were used for diverse functions and secret ceremonies.

Some archaeologists consider these to be the remains of the lower part of the Daughter Library, and think that the niches carved in the walls were shelves for books. This seems doubtful; but it is certain that a Library was attached to the Serapeum, and, in order to distinguish it from the large Library in the Royal Quarter, it was called the Daughter or Small Library.

Botti places the Iseum to the north-west of the column, between the latter and the entrance into the underground galleries, the Serapeum to the south.

The archaeologist Thiersch, in a work whose publication is announced as imminent, proposes to reconstruct the topography of the monuments which enriched the plateau. For my part, I hope soon to be able to put into execution my plan of exploring methodically the whole zone lying to the south, and at present occupied by the huts of Tubgich.

After the destruction of the Serapeum by the Christians (in 391) a monastery was installed on the plateau and a church was built there in honour of S. John the Baptist, known by the name of Angelium or Evangelium, which, it seems, was destroyed in the X century.

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GUIDE TO THE MUSEUM

INTRODUCTION.

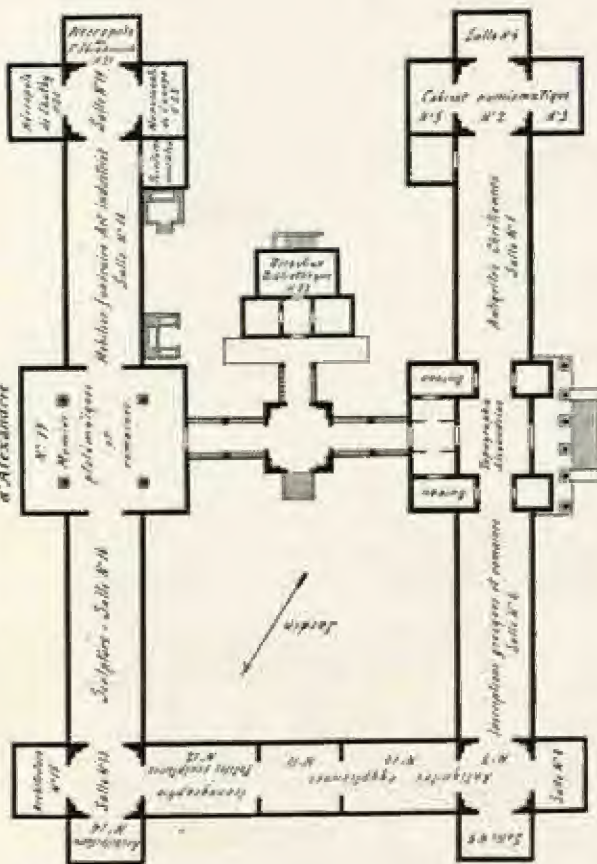
The question of founding a Museum in Alexandria was first discussed in 1891. Previous to this, private collections had been made by Zizinia, Harris, Pugioli, Demetrioü, but they had vanished, the contents being distributed far and wide in Europe and America. The collection of the Egyptian Institute, which was in the nature of a public collection, had been removed to Cairo, when the Institute migrated there. In spite of this dispersal of the older collections, there was still hope that with care a valuable Museum might be organized in Alexandria.

The remarkable researches of Mahmud-El-Falaki and the learned investigations of Nerutsos had shown clearly that if Alexandria could not give to archaeological science and art the immense wealth of monuments which her past glory led one to expect, yet she held beneath her soil many historically interesting ruins. The Government Antiquities Department was willing to help and promised that permission would be granted to excavate some other Græco-Roman sites.

The idea of founding a Museum, which originated with the Athenæum Society, was well received by the press. The public, the Government and the Municipality showed considerable interest.

Plan du Musée Gréco-Romain

d'Alexandrie



Pl. 51.



After some preliminary discussion, an agreement was reached and the following project was adopted. The Municipality would find the funds for the premises, the staff, the necessary excavations, and for the upkeep. The Government Antiquities Department agreed to exercise a scientific control, to send us some antiquities to start with, and gradually to transfer to the Alexandrian Museum the greater part of its Graeco-Roman collection. Giuseppe Botti was appointed Director. In the *« Rivista Egiziana »*, the official journal of the *« Athenaeum »* he had shown the importance, the necessity, and the possibility of the Museum. Full of enthusiasm, he set to work to classify as far as possible the few antiquities which were handed over to him. The first premises were 4 or 5 rooms rented in a house in Rue Rosette. But these premises were soon found to be insufficient, and the Municipality decided to build a Museum on the ground situated North of its offices. The new building was officially opened in 1895. It consisted of rooms 1-10, which were eventually to form the west wing of a rectangular edifice. In 1896 rooms 11 and 12 were built. In 1899 rooms 13 to 16 were added, and rooms 17 to 22 were opened in 1904. Additional accommodation is now badly needed. A project which I hope will soon be put into execution has been drawn up. It consists in the creation of a wing on the south side of the rectangle, joining up the existing eastern and western wings.

It will be seen that the Alexandrian Museum, though of recent date, has developed rapidly, and the credit for this is greatly due to the indefatigable activity of Giuseppe Botti (ob. 1903).

As was to be anticipated, the rapid accumulation of antiquities prevented for some time scientific classification and gave to the different sections the appearance of temporary depots. We have now tried to classify the collection more systematically: — *α)* Topography of Alexandria. *β)* Epigraphy and (provisionally) manuscripts. *γ)* Egyptian antiquities. *δ)* Products of Graeco-Roman art which reveal the influence of indigenous art and vice versa. *ε)* Iconography. Small Sculptures. *ς)* Sculptures. *ζ)* Architecture. *η)* Ptolemaic and Roman Mummies. Funeral furniture. Products of industrial art. *θ)* Objects obtained from systematic excavations, classified in topographical order. *κ)* Numismatics. *λ)* Christian antiquities.

In each section the objects are arranged, as far as possible, according to their period and their provenance. Although many difficulties have been met with in the strict application of this system, it will be found that on the whole the actual classification corresponds to the above scheme (fig. 51).

Botti had already drawn up two catalogues, the first in 1893 (*Notice des monuments exposés au Musée Gréco-Romain d'Alexandrie*), the other in 1900 (*Catalogue des monuments, etc.*). The * Notice * is important only from the point of view of the history of the institution; the * Catalogue *, even without taking into account the new classification, is anterior to the construction of the six last rooms, and, in consequence, has lost its practical utility. The present work is intended to serve as a guide for the ordinary visitor rather than for the scholar. In accordance with this aim I have made some general remarks about each group of objects, and then have confined myself to pointing out the monuments of most importance. A detailed scientific catalogue is in course of publication in the series of the General Catalogue of Egyptian Antiquities.

TOPOGRAPHY OF ALEXANDRIA.

A collection of plans and of views of the ancient and modern town is displayed in the vestibule and in the small room to the left of the entrance, also photographs of plans and attempted restorations of its ancient monuments. A series of photographs of ancient and modern works of art inspired by the history of Alexandria should complete this section of the Museum, the importance and interest of which will increase as soon as I am able to classify it more methodically in a more appropriate setting.

1. A reconstruction of the Pharos. Original designs by Professor Auguste Thiersch which were used by Prof. H. Thiersch for the illustrations of his volume on the Pharos (s. p. 109).
2. View of Portus Magnus (?).
3. Plan of ancient Alexandria, by G. Botti.
4. View of Alexandria according to a Dutch writer of the XVI century.
5. Plan of the ancient town by Mahmud-El-Falaki.
6. Plan of the ancient town by Nerutsos.
7. Plan of the surroundings of Alexandria by Mahmud-El-Falaki.
8. Photograph of the obelisk of the Caesareum (Cleopatra's Needle) taken shortly before its transport to New York.
9. Reconstruction of the Pharos by Ebers, by Veitmejer, by Adler.

10. Photograph of Fort Qaſt bay at the time of Bonaparte, also of the ruins of the same fort in its actual state.
11. Plan of Alexandria by the Egyptian Mission (1799-1801).
12. Plan of the town in 1855.
13. An imaginary reconstruction of the Serapeum made in the XVIII century according to the description by Aphthonius.
- 14-18. Photographs of Flemish tapestries reproducing episodes in the life of Anthony and Cleopatra.
19. Photograph of the remarkable picture representing Cleopatra by Moïse Bianchi.
20. Photograph of the mosaic of Pompeii (Naples Museum) called the battle of Alexander. To the left, the Conqueror, bare-headed, on a horse.
21. Photograph of the mosaic of Palestrina (near Rome, Barberini Palace) representing, as it seems, a bird's eye view of Egypt, beginning at Alexandria and Canopus (at the bottom, to the left) and continuing to Nubia.

In the small room to the left:

22. Large plan of modern Alexandria drawn up in 1890; Admiral Sir Massie Blomfield has marked on it, in black, a plan of the ancient town.
23. Plan of ancient Alexandria by Sieglin.
24. Plan of Alexandria at the beginning of the XIX century by Valentia (1803-1806).
25. Plan of the town in 1868, by Barrau.
26. Photograph of the celebrated picture by Bellini representing Saint Mark preaching to the Alexandrians.
- 27-67. Other views and reconstructions.

In the passage between the vestibule and Room 6, a horizontal glass case: a collection of weapons and instruments in stone of prehistoric age, from the Fayoum and from other regions of Egypt. Gift of Mr. Seton Karr.

GREEK AND ROMAN INSCRIPTIONS.

It is not necessary to insist on the very great importance that every epigraphical document may have for the diverse branches of ancient studies. History, topography, the history of art, of religion, of manners, philology, in fact all studies concerning

ancient life, public and private, receive some new light nearly every day from inscriptions, of which there are many different sorts; public decrees and honorific inscriptions (generally on the bases of statues, sometimes on the shafts of columns); votive dedications; military diplomas (on bronze plaques); epitaphs; humble but interesting inscriptions on the handles of amphoras, on the plaster stoppers closing pottery vases, on *tesserae* in ivory, lead, etc.

Our collection of Graeco-Roman inscriptions presents examples of every category, and some of them are of such importance that they have given rise to special monographs. Nearly all of them have been gathered together into Room 6 (at left of entrance). They come from almost all parts of Egypt, and largely from Alexandria itself. Before entering Room 6, glance at:

Cast of the Rosette Stone. (The original is in the British Museum).

It is well-known that the study of this stone has resulted in the deciphering of hieroglyphic writing, and has thus constituted the point of departure of all our knowledge of Pharaonic Egypt. The stone contains in three writings — hieroglyphic, demotic, and Greek — one and the same decree, promulgated by the priests of Memphis, in B. C. 196-5, in honour of King Ptolemy Epiphanes, on his coronation. The stone was discovered in August 1799, by Mr. Bouchard (an officer in the French army) in Fort St. Julien near the town of Rosetta. The fort was demolished a dozen years ago. The only remaining souvenir is the water-colour reproduction of it shown here by the side of the inscription.

By Article XII of the Capitulation of Alexandria, signed by General Menou for the evacuation of Egypt, the Rosetta Stone fell into the possession of the English. It was at once transported to London and deposited in the British Museum. After the attempt by Sacy and Akersblad, which resulted in fixing the respective positions of several proper names, Mr. Young, who shared Zozma's hypothesis that hieroglyphic groups inside an oval, or *cartouche*, enclosed the names of sovereigns, studied the cartouche of the Rosetta inscription, which according to the Greek text should contain the name of King Ptolemy, and he succeeded in making out three signs, P. T. I.; in another cartouche at Karnak, with the name of Queen Berenice, he made out the sign N. But there he stopped, his later efforts being completely wrong.

The merit of having established the principles for the deciphering of hieroglyphic writing (1822) must be ascribed entirely to François Champollion (1799-1832). After having studied the cartouches on the Rosetta Stone he had an opportunity of examining the obelisk of Philae, containing a bilingual inscription (hieroglyphic and Greek) in which there was a cartouche identical to that on the Rosetta Stone and one other. He ascertained that the writing of royal names was exclusively alphabetical and fixed the signs that gave the transcription *H. T. O. A. M. I. S.*

By a series of reasonings and comparisons he soon succeeded in deciphering the other cartouche, which was that of Cleopatra. He proved that the letters in Greek script common to the two names of Ptolemy and Cleopatra were reproduced by hieroglyphic signs identical in the

two cartouches, and the letters which differed were reproduced by different signs. Equipped with this kind of rudimentary alphabet, partly certain, and partly problematical, he went on studying and comparing and by means of successive elimination he managed to decipher a quantity of names of kings and emperors with the result that he was able to fix a great number of hieroglyphic signs. They are very numerous; about 500 were in current use, some of them phonetic (alphabetic and syllabic), others ideographic, others again determinative. With the assistance of *Coptic*, which is the most recent form of the ancient Egyptian language, it was not long before it was possible not only to read but also to understand the hieroglyphic inscriptions.

Later H. Brugsch established the way to read and understand *demotic*, which was the writing generally used in the requirements of private life: deeds, contracts, letters, etc.

Demotic writing is a kind of shorthand derived from the hieroglyphics, but in which the characters are so much simplified that their hieroglyphic originals are not recognizable in them.

BIBLIOGRAPHY. — For the benefit of the reader I give below the titles of Champollion's works and add references to a few articles which may be safely and profitably consulted by those who desire fuller information about the nature and development of the hieroglyphic script.

CHAMPOLLION J. F., *Lettre à Mr. Dacler relative à l'alphabet des hiéroglyphes phonétiques*, Paris, 1822; *Précis du système hiéroglyphique*, Paris, 1824; *Grammaire égyptienne*, Paris, 1835; GARDINER H. ALAN, *The Nature and Development of the Egyptian Hieroglyphic Writing*, in *Journal of Egyptian Archaeology*, II (1913), pp. 61 ff.; MOKET ALEXANDRE, *Le Déchiffrement des hiéroglyphes*, dans le volume *Rois et Dieux d'Égypte*, p. 280-312; *L'écriture hiéroglyphique en Égypte*, dans la Revue *Scientia* (1910), vol. XXV, 3, p. 47-125.

ROOM 6.

The Ptolemic inscriptions are arranged along the wall to the right, in chronological order as much as possible, the Roman, Greek, and Latin inscriptions along the wall to the left and on the two masonry structures which flank the entrance door. The large marble base in honour of Valentinian forms an exception to this arrangement: owing to lack of space, it had to be placed in the middle of the wall to the right. The funeral inscriptions follow the inscriptions of the other categories.

1. *Base of a statue* dedicated to Ptolemy I Soter, the founder of the Ptolemaic Dynasty, by a certain Diodotus, son of Achaeus. Demotic translation at the bottom. Black granite. Sent by the Director General of the Antiquities Department.
2. *Dedication* in honour of Ptolemy II, son and successor of Ptolemy Soter, by a certain Aristion, son of Python. Very handsome square letters, well engraved.

5. Similar *dedication*, anonymous.
10. *Dedication of a chapel* and of some altars to Zeus for the health of King Ptolemy III. White marble. The inscription was found at Siuf (Ramleh) and consequently gives us an interesting piece of topographical information.
11. The Jews (*oi Ioudaioi*) residing at Schedia have consecrated a synagogue on behalf of King Ptolemy III, of his wife and sister Berenice, and of their son. Slab of limestone. From Schedia (neighbourhood of Kafr-el-Dawar).

The inscription proves that already under Ptolemy Euergetes (247-222) the Jews formed a community in the little town of Schedia and that they possessed a synagogue there. This building was already called by the name, so frequently used in later ages, of '*House of Prayer*'. The dedication offers an argument to those who believe that in Egypt, as in Syria, the title *ἀδελφὴ* (Sister of the King) belonged to the queen by right. In fact Berenice was her husband's cousin and not his sister.

23. *Dedication to Anubis* for the health of Ptolemy VI Philopator and of his wife, made by the '*Elders*' (*πρεσβύτεροι*) of the corporation of millers (*τῶν ἀλεπουδῶν*). Slab of white marble. From Alexandria.

Bread made of durra (*σίκα*) was in common use among the people. There were seven '*seniors*' of the corporation, and the first had the title of priest. They were all of Egyptian origin, although the inscription was drawn up in Greek. A professional association, whose members were purely Egyptian and whose organisation was partly religious, existing in Egypt in the third century B. C., is something quite new and most interesting.

24. *Dedication to Serapis and Isis* in honour of Ptolemy IV Philopator and of his wife and sister Arsinoë, by Archepolis, son of Cosmos, citizen of Alexandria, inscribed in the deme *Λεοντοπόλις*. Slab of white marble. From Alexandria.

The administrative organisation of the population of Alexandria included, for the class of inhabitants having the right of citizenship, a division into tribes (*φυλαί*). Each *phyle* was subdivided into a certain number of demes. This inscription informs us of a deme of which we were previously ignorant.

31. *Base of statue* for King Ptolemy V, Epiphanes, dedicated by the chiefs of the native corps d'élite constituting the Guard of the Royal Palace. Red granite. From Alexandria (gate Fund I).
37. *Lintel of door* in white limestone; on it a dedication is

seen, four lines in length, of a *procurator* and of a *thēgona* to Zeus Soter, by Lysimachus, son of Bastachilas, and by his sons, on behalf of King Ptolemy VI, his wife Cleopatra, and their brother Ptolemy. From Berenice (Red Sea).

- 37^a. This inscription tells us that, under the reign of Ptolemy VIII, Soterikos, son of Ikadion of Gortyna (Crete) and one of the commanders of the royal guard, sent on mission by Ptolemy, *strategos* of the Thebaid, having successfully accomplished his task, dedicated this stone to Pan, the god of the right road, and to other gods and goddesses. White marble. From Coptos.

The *strategos* was responsible for the safety of the Red Sea shipping and the caravans of precious stones and spices which traversed the eastern desert.

- 40^b. *Dedication to Tryphena*, probably of Naucratis, nurse of King Ptolemy XIII, by her fellow-citizens.
- 44^a. *Long list of Ptolemaic mercenaries* in garrison at Hermoupolis Magna (Ashmunein, Upper Egypt).

They had dedicated this inscription with all their names, in honour of the King, to thank him for certain concessions that he had granted them.

- 44^b. (Placed on the ground, resting against the wall). *Base of a statue* in red granite erected by the town of Alexandria in honour of Lycarion, son of Numenios, brother of Ptolemy, and uncle of another Numenios (all evidently people of high rank). Lycarion had the titles of relative of the King, honorary * chief * (doyen) of the former officers of the Court, minister of finance, *exegetes* (a religious and administrative post), rector of the gymnasium. The document, which may be dated in the first century B. C., is very important for the administrative organisation of the town of Alexandria in the Ptolemaic epoch. From Alexandria.
107. *Base of column*. The lower surface, engraved in handsome characters, bears a dedication to the gods by the *agorodotes* (presidents) and the secretary of the senate. White marble. From Abu-Mandur (Rosetta).

This inscription would have a great importance for the administrative history of Egypt under the Ptolemies, if there did not exist a doubt as to its Egyptian origin. Previous to the Ptolemies, Naucratis was the only town having a Hellenic constitution, with the elements of the senate and of the *polis*. There are grounds for believing that Alexandria, Ptolemais, and Hermoupolis had also been organized as city-states at the beginning of the Ptolemaic epoch and this inscription would prove the existence of another community completely Hellenized at Abu-Mandur (ancient Bolbitine); but the Doric dialect of

the text makes one suspect that the inscription found in that place came from Rhodes. Dr. Plaumann has recently tried to vindicate Alexandria's claim to this important document.

185. *Lion's head* forming a spout for running water; it has been carved in a block on which had been engraved a long *zodiacal inscription*; this block must have been part of a solar clock, which, according to observation of the rising of the sun, showed the natural months and seasons, even fixing the periods during which navigators might or might not risk leaving the coast for the high seas. The document is unique of its kind. Nummulitic limestone. From Mariut.
6. (In the middle of the room, in front of the bull Apis). — *Altar found in situ*, by the Sieglin party of excavators, in the ground at Pompey's Pillar (so called). The interior, at present empty, was filled with cinders. The four surfaces are still decorated in parts with blue-coloured garlands. On the front side of the altar a dedication can be read painted in dark blue — many of the words are effaced — to the honour of Ptolemy II and of his sister and wife Arsinoë.

Returning to the entrance door, to the right:

42. *Base of statue* dedicated by the *παῖς* Aphrodisius to Anthony, the Great, the Inimitable, his god and benefactor, in the year 19 of Cleopatra, and 4 of Anthony, the 29th of Xolœ = 14th of December B. C. 50. Grey granite. From Alexandria, near the Ramleh Station. This is the only epigraphic document alluding to the sort of existence that the *Triumvir* led in Egypt; an existence idyllic, foolish, and tragic at one and the same time.

Among the Latin or Greek inscriptions of the Roman epoch, the most numerous are engraved on the bases of statues erected in honour of one of the Emperors,

49. *Column* in nummulitic limestone. Height 2 m. 36. From Alexandria, Minet-el-Bassal. The inscription engraved on the column is bi-lingual, Latin and Greek. It treats of a canal or aqueduct constructed by Augustus, from Schedia (neighbourhood of the present Kafr-el-Dawar) to Alexandria, a length of 35 kilometres, in the year 40 of the Emperor's reign.

This formula of dating according to the years of the sovereign was employed in Egypt, even at the Roman epoch. Egypt was considered as the personal domain of the Emperor. The imperial year began on the 1st of Thot, the first day of

the Egyptian year = August 29th. For the first year of the reign, the fraction of the year comprised between the accession to the throne and the 1st of Thot following counted as a full year. In the Museum at Vienna there is an exact replica of our inscription, engraved on a small slab of marble. This slab was discovered outside Rosetta Gate.

60. (To the left of the afore-mentioned column). *Stela* in the form of a pseudo-naïskos. The bi-lingual inscription records that under the Prefecture of Septimius Vegetus, in the year VI of the Emperor Domitianus (86-87), the Philigranum Canal was cut as far as Petra from a place called *Tria Soldum*. Nummulitic limestone, From Schedia.

The Philigranum Canal was probably situated between Kafr-el-Dawar and Alexandria. Petra should correspond to the place at present called Hagar-el-Nawatieh. It is to be noticed that the name of the Emperor has been chiselled out. This obliteration has been done intentionally. After death Emperors could be deified, in which case, in inscriptions subsequent to their death, the title *divus* = *θεός* is found; but the memory of an Emperor could be abolished, condemned by a decree of the Senate, and in such a case his name was obliterated on all monuments. Domitianus has undergone the *damnatio memoriae*.

72. *Dedication* by the town of Alexandria (*ἡ πόλις*) of a statue to Marcus Aurelius, through the agency of Apollo, son of Apollonius, grand pontiff of the Emperors. Grey marble. From Alexandria.
82. *Dedication* of a statue that the town of Alexandria erected to Caracalla, by care of the grand pontiff of the Emperors.
65. *Slab of green schist*. The bi-lingual inscription (Latin and Greek) makes mention of a military expedition undertaken in the reign of Hadrian by a Roman officer, Sulpicius Senus, against the * Agriophagoi * (eaters of wild beasts).
63. *Small column broken* at half its height, found at the entrance of one of the temples of the Greek town of Ptolemais (in Upper Egypt). Unfortunately that it is mutilated. It enumerates the prescriptions for the purifications which had to be carried out at certain periods of the year before the temple might be entered. In the first half, cases for purification for the men are specified; in the second half, for the women who have given birth to a son, for those whose child was stillborn, for those who had abandoned a child, etc. Black basalt. From Ptolemais (Menshih).
76. *Honorary Inscription (dedication of a statue)* in honour of

the Emperor Marcus Aurelius, benefactor and saviour of the universe, that the town (of Alexandria or of Pachnemunis?) has had engraved by care of Isidorus, high administrative official, grand priest of Apollo, guardian of the Serapeum of Pachnemunis. White marble. From Kom-el-Khanziri = Pachnemunis, in the Sebennytic nome.

In front, in the middle of the wall to the right:

92. Large rectangular base in white marble (height 1 m. 50, width 1 m. 15, depth 0 m. 50) for a statue of *Valentinianus aeternum imperatorem* erected by *C. Valerius Eusebius, vir clarissimus, comes ordinis primi ac per orientem*. From Alexandria (Rue Rosette, from the excavations for the foundations of Maison Lifouti, found at a depth of seven metres).

The base is of greater antiquity than the actual inscription. *C. Valerius Eusebius*, a civil and administrative magistrate of high rank with jurisdiction in the Orient, and (evidently) also in Egypt, has taken the trouble to remove the ancient inscription (perhaps a Ptolemaic one) in order to engrave the new inscription on the same front surface of the base, but reversed. This sort of economic vandalism most regrettable from a historical point of view, was alas! too often resorted to in Alexandria.

In the upright glass case in iron along the right wall, notice:

59. Two bronze plaques. They form the two parts of a *Military Diploma* found at Coptos in 1881.

The Emperor accorded certain privileges to the soldiers who had honourably accomplished their time of service. He published a law comprising the list of all those soldiers who had been favoured in this way.

This law engraved on bronze was deposited in the Capitol, and every soldier received a *diploma*, that is to say, two bronze tablets: the law was engraved on one of them, and on the other the names and certificates of the soldier. The two tablets forming a diptych were united by means of cords sealed with seven seals of wax, each of which bore the name of one of the seven Roman citizens who had to bear witness to the authenticity of the copy. Generally these privileges were as follows: extension of the rights of citizenship to their sons and to their direct descendants, and the right to contract marriage in the form of *conubium* in conformity with Roman civil law.

Our certificate, issued during the reign of Domitianus, A. D. 81-96, is in favour of C. Julius Saturninus. This general law applied to soldiers who had accomplished at least 25 years of service, and who at that time formed part of the three detachments of cavalry and of the seven cohorts of infantry in garrison in Egypt.

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In the same glass-case see 61^a, a *Tablet of Wood* containing a long Latin inscription, written at Alexandria on July 2nd A. D. 94, according to the authorisation delivered by the Prefect of Egypt on the preceding day. The copy of two imperial ordinances can be read conferring special rights and privileges on certain categories of Roman soldiers who had received honourable discharge (*honestia missio*), also a declaration made under oath and supported by the testimony of seven witnesses that the three sons of the veteran C. Valerius Quadratus were born during the time of his service and are therefore Roman citizens. This extremely interesting document, has given rise to numerous dissertations. I, with several others, see in it a certificate of the right of citizenship for the sons of a veteran, delivered by the Prefect of Egypt, based on a military diploma in bronze that had been presented to him; others see in it an original document, analogous to the military diplomas, but not identical. Up to the present, military certificates for the legionaries are unknown, and it is supposed that the concession of certain privileges to them may have been delivered on wooden tablets, military diplomas in bronze being reserved for the auxiliary troops. From Batn-Herit (Fayum) = Theadelphia.

BIBLIOGRAPHY. — Cp. BACCIA, *Iscrizioni greche e latine*, p. 46, 369 sq. Add: A. DE GRASSI, Di una tavoletta di legno, di Fayum. *Archeografo triestino*, Vol. VII, fasc. I; LACROIX J., *L'Armée romaine d'Égypte d'Auguste à Dioclétien*, Caïre, 1918, p. 297-299.

Epitaphs, funeral stelae. The funeral inscriptions found in the burial grounds of Alexandria are either engraved or painted on a stela (generally in limestone from Mex, often too in nummulitic limestone, more rarely in marble) which was placed above the tomb. In the tombs in the form of *loculi*, the inscription was painted on the exterior surface of the slab which

closed the entrance. On that slab a door was reproduced in colours (fairly-well preserved examples can be seen further on, Room 21), and above were written the name of the deceased and the word *zōtē*, the latter being preceded, from the beginning of the second century B. C., by the expression *χοῦρε* and sometimes by *ἐνφύξει*, a formula which becomes more frequent in subsequent epochs. In addition to the name of the defunct, we find the name of his parents, and more rarely that of his country. Generally these inscriptions are very poor in details, but we possess, among others, one very pretty epitaph (no. 317).

The funeral stela could have, in relief, a scene reproducing sometimes the *farewell* which the deceased is taking of his friends or some episode out of his life — as when he is represented amusing himself with his favourite dog, or with a bird, etc. — or again the scene of the funeral repast.

Instead of having a bas-relief as decoration, the stela was often painted. The painting was done direct on the stone, or on a coating of stucco over the stone.

The scenes that are painted usually possess a less generic and more individual character than those that are carved in relief, there being a greater liberty also of movement. The designs are often fine and carefully executed and are never in the style of those daubs done with broad strokes of the brush of which one sees so many on the almost contemporary wall-paintings of Delos. The flesh of the men is always painted in red, or red-brown; that of the women in white, or in light pink. There are no conventional colours for the clothing and weapons. The acroterium and the tympanum of the pseudo-naiskos are painted in yellow, red, or blue; the frieze of the ovoli has red contours on a yellow or blue ground. The inscription is almost always painted on the pseudo-architrave in red or black letters.

The Alexandrian bas-reliefs are usually of small dimensions (no. 27, Room 16, is an exception) and those of really artistic importance are few in number. But nevertheless their interest is considerable because they present a series which enables us to follow, for several centuries, the development of this kind of monuments.

Though the ommulitic limestone which is the material most often used for the oldest of these small monuments keeps in perfect preservation, yet the work of carving it is very difficult. That is the reason why preference is given to the soft and friable rock-limestone of Mex which, however, does not offer large, even, polished surfaces, free of holes. First of all the stone

was worked roughly, then covered with a coating of stucco which was carefully modelled and decorated with colour. Traces of this are frequent on our reliefs. Attic influence is greatly in evidence on the earliest of the Alexandrian funeral reliefs. No. 27, shown further on, in Room 16, must have been carved either in Athens, or in Alexandria towards the end of the IV century by an artist who came from Athens. Nevertheless we



Fig. 52.



Fig. 53.

possess examples which can be distinguished from the Attic reliefs by a remarkable delicacy of expression and freedom of movement (see no. 83^b). But this originality did not last long, and the type of two individuals clasping hands soon became commonplace; we also find on some of the monuments one person alone, standing upright; on others, and especially in the Roman period, several people reposing on a couch (*κλίνη*) taking a meal.

On other bas-reliefs the influence of native art is clearly to be seen.

83^b. This bas-relief, which is cracked and whose surface is very worn, is one of the most expressive and most touching of the funeral monuments of antiquity. A woman, wearing a tunic and mantle, is seated on a couch (*κλίνη*) with head-rest, cushions, and coverlet; her feet are resting on a stool. She is dying, but is trying to raise the upper part of her body, as though striving to breathe. Her left arm rests on the shoulder of a little girl, who in order to support her is forcing herself to stand firm and steady. The dying woman's right arm is round the shoulders of another and older girl, the lower part of whose figure is hidden by her mother's knees. This young girl embraces her mother's neck and is making an effort, which is delicate and at the same time energetic, to hold her, in order to prevent her giving way altogether. As one can see, it is a picture that is full of sentiment, of truth, and of expression. (See No. 82^b, similar, and perhaps older, but more weather-worn, and less successful in execution; no. 108 is probably spurious). Limestone from Mex. From Alexandria (Hadra).

84^b. A young woman, clothed in a tunic, is sitting on a seat, and is looking towards the left. She is just taking an ornament out of a box that a servant is presenting to her. There are traces of colouring; the servant's garment must have been painted a blue colour. Mex limestone. From Hadra.

87^b. In the shape of a small shrine. Perfect preservation (fig. 52). A woman, who is draped in a tunic and mantle, is sitting on a cushioned seat. The pose of her body shows up in profile, but her face is turned fully towards us. The elbow of her right arm is resting on her knee, and her wrist supports her head which rests on the back of her hand. A maid-servant, standing upright behind her mistress, is waving a fan above her head. The attitude of this maid-servant, which is frequent on the Alexandrian bas-reliefs, is never met with on the Attic bas-reliefs. Nummulitic limestone. From Hadra.

88^b. *Stela with pediment* (fig. 53). A lady, wearing a tunic and a mantle which also covers her head, is sitting on a very simple chair; she is holding out her right arm to another lady standing upright, wearing a tunic with a high girdle and also a mantle. At the bottom of the scene is carved the inscription: "Ισιδιόνα Ἀρτεμισία, Πισιδίαναι". The two women Isidora and Artemisia were natives of Pisidia.

Notice the fineness of the design, the grace of the lines, the slight depth of the surfaces. The hair is drawn over the foreheads of the two faces, it covers their ears, and forms

a knot at the back of their necks. Their heads are small and elegant, their figures slight, their limbs which are long and slender are covered by a mass of drapery. Nummulitic limestone. From Hadra.

We will confine ourselves to noticing Nos. :

- 92^b, which represents a young man sitting on a fragment of a column, on to which he has thrown his cloak (another figure ought probably to be facing him).
 130^b, a child standing, is holding a goose under his left arm, and is bending down towards a little dog.
 91^b, two women standing facing one another, clasping hands.
 97^b, an old man sitting on a chair, on the back of which he supports his left arm; his right arm rests on a cudgel. He has thin features, an aquiline nose, and a pointed beard. He is gazing far in front of him. A portrait full of character, and rich in expression obtained with a few strokes.
 96^b. *Stela* of the soldier Lycomedes. It is interesting because of the form of the pediment.

On account of their poor state of preservation, the *painted stelae* collected in this room are of no real interest except for experts. Further on (in Rooms 17, 20 and 21), see the beautiful collection from the burial grounds at Chathy, Ibrahimieh, and Hadra.

317. *Lovely epitaph*, of which the sentiment is as delicate as it is exquisite:

Οὐκέτι δὴ μήτηρ οὐ Φιλόξενε δέξαιο χερσὶν
 αἶν' ἔσταν χροσίνε ἀμφιβαλοῖσα δόρυ
 οὐδὲ μετ' αὐτῶν αἶ' ἀγόνεστον ἤμενος ἄνθρωπος
 χερμασίον ἀκινυῖα γυμνάσιον δαίδαλον
 ἀλλὰ οὐν δοῦναι πηγὰ πατὴρ θύοι τιδὲ κορίθους,
 Καῦρος ἐστὶ καλῶς οὐχ ἄλκιρος ἀνὴρ.

* *Thy mother, o Philoxenus, dost no more receive thee in her arms, clasping thy dear neck, after a long absence. Thou with thy young companions dost no more enter the illustrious city, rejoicing in the shady court of the gymnasium. But here are thy white bones laid, which thy father brought hither when Kaunos had consumed thy flesh with devouring fire.*

The young man, whose death his father mourns, and whose ashes he has brought from Kaunos to Alexandria, was probably serving in Ptolemy's fleet, one of whose ports was Kaunos.

318. Another metrical inscription of the Roman period, discovered at Gabbari, placed in a cenotaph under the portrait of the goldsmith Kanobus, who, far from his native town, died at the age of twenty six and a half years in Italy where he had been for eleven months.
319. Another metrical inscription, fairly good, from Sakkara.

The Roman bas-reliefs, which are usually sculptured *en creux*, represent the *funeral repast*, that is to say the dead person, full-face, reclining on the couch (*salva*) with a cup in his right hand; in front of him is a table with meat and bread and an amphora; in a corner, a sacred animal: jackal, falcon, etc. (See 317^b; 330^b; 272^b; 371^b). Others represent the dead person standing upright, full-face. (See 252^b; 247^b; 322^b; 253^b).



Fig. 51.

The funeral inscriptions of the Roman epoch, whether in Latin or Greek, are generally richer in detail than the Ptolemaic inscriptions.

No. 371^b, refers to a certain Sarapion, dead at the age of 70 years, in the year 4 of the Emperor (the name of the Emperor, unfortunately, is never indicated). This Sarapion had been president of the two Gymnasiums of Nikiu; he was a good father, a good husband, a good friend, cheerful, virtuous, and free from trouble.

Almost all the Latin inscriptions belong to soldiers and supply the following details: D. M. (*Dis Manibus sacrum*); the name of the deceased, the period during which he had served in the army, the offices he had filled, the name of the person who had erected the monument. [See No. 480, on a pedestal, in the centre of the wall].

480 (fig. 54). Aurelius Alexander, a Roman soldier, is represented in high relief, in a standing attitude, on the shaft of a column of bluish marble. The soldier was of Macedonian

origin, and died at the age of 31, after 13 years of service. The monument had been erected to him by Aurelius Heliodorus, his freedman and his heir. In his right hand the figure holds a patera for libation, and in his left hand a *volumen*. He is flanked by two military ensigns: two lances decorated with seven round shields, and surmounted by an open hand.



Fig. 55.

252 (fig. 55). Marble funeral slab which decorated the tomb of the Syrian soldier Aurelius Sabius, of the second legion, who died at the age of 35.

PAPYRI.

We mean by papyrus any document written on leaves prepared from the plant bearing this name. That which distinguishes the various categories of papyri, is the language employed, the sort of handwriting, the period or the contents. Thus we have

literary, judiciary, and magic papyri; Latin and Greek papyri; hieratic, funeral, demotic papyri; Ptolemaic, Roman, Byzantine, Coptic papyri, etc. Papyrus, for writing on, was prepared by taking the stalk of the plant, stripping off the rind, keeping only the soft interior in lengthwise sections; of these the first layer was made. Over and across this another layer was placed. These two layers were not arranged like plaiting or weaving, but simply laid together; they were then moistened with a liquid whose nature we are ignorant of, and after having been pressed in a manner that made them adhere closely, they were allowed to dry. The papyri were then ready to receive the signs which would be written on them by means of a small pointed reed; sometimes the point was left plain, sometimes split in two halves; the ink usually had iron as a basis, or soot mixed with gum and water. The leaves could be gummed together at the ends to make papyri of one or two metres in length which were wound up in a roll. When covered with writing the papyri would be deposited in private or public archives, or in a library.

The papyri, which on account of the humidity of the soil have not been well preserved in the ruins of the ancient towns of the Delta, are numerous, on the contrary, in the *Kimân* and the cemeteries of the Fayum and of Middle and Upper Egypt⁽¹⁾. A *Kôm* (plural *Kimân*), an Arabic word signifying a little hill, is formed of the ruins of the houses of the ancient town, of refuse and of rubbish of all sorts. Granted favourable conditions of dryness on the one side, and on the other, protection against any deteriorating substance, the *Kôm* preserves intact all the pieces of papyrus that have been thrown or deposited there. It is probable that not only torn or useless papyri were thrown on to the dust heap, but even whole archives which had lost all interest for succeeding generations. Considerable quantities of papyri have also been found in deserted houses where they have remained hidden till our days. In the *Kôms* it is not usual to find any large quantity of papyri earlier than the Roman epoch.

Ptolemaic papyri are obtained often enough from the ruins of houses dating from the period of the Lagides, but hardly ever from the *Kimâns* formed of refuse and rubbish. This is ex-

(1) The town of Mameis (near Mansura) is the only town in the Delta that has yielded papyri, but they are carbonised. Beyond the bounds of Egypt, Herculaneum is the only town that has furnished papyri. Carbonised papyri in great quantities belonging to the library of an Epicurean philosopher were found between 1732-1754 in the ruins of a suburban villa at Herculaneum (near Naples). These papyri are preserved in the Naples Museum.

plained by the fact that the papyri of preceding epochs would be found in the lower layers of the kôm invaded by damp, and, on the other hand, it is possible that in Roman times the peasants had already begun to make use of the excellent manure resulting from the decomposition of the vegetable matter deposited in the Kôm. Papyri of the Ptolemaic age, and also of early Roman times, are found in the cemeteries of their respective periods, cemeteries not only of human beings but also of the sacred animals (crocodiles, cats, dogs, etc.). It was in fact the custom to cover the mummy with a case made of canvas, of plaster, and of old papyrus. Papyri also, were deposited beside the corpses.

To mention Greek papyri only (Latin papyri up to the present are very rare), it is quite evident that the discovery of new papyri is of the utmost importance for science. These researches have often not only restored to the admiration of the intellectual world magnificent literary fragments, that had been considered lost for ever, but they have brought to the light of day an incomparable series of documents bearing on the history of private and public life in Egypt, Ptolemaic as well as Roman. And no one is ignorant of the part and influence that Egypt exercised at that epoch, in the general history of civilisation. The sciences which profit specially by the powerful aid of papyrology are philology, history of antiquity, history of law, and theology. Up to the last few years, papyri had not furnished an appreciable contribution to the knowledge of ancient Alexandria; but now the Abusir-el-Melek papyri, in the Berlin Museum (contracts, letters, etc.) and the papyri of the philological college at Halle (extracts of Alexandrian laws and decrees) form an inexhaustible source of precious information on the topography, as well as on the public and private life of the Alexandrians of the Ptolemaic and Augustan periods (1).

The first Greek papyrus from Egypt that reached Europe is one which was bought by a merchant in 1778, and which passed at once into the possession of Cardinal Borghese; it was edited in 1778 by Nicolas Schow. In the course of the XIX century the Museums of Europe received several papyri, the result of fortunate discoveries made by the fellahin. Methodical excavations undertaken by scholars with a view to searching for these precious documents only date from 1889-90. The most important expeditions, some of which are still working, were the

(1) Other analogous papyri of the II century A. D. from Bain-Hérît (Fayum) will be published shortly. See SCHWARTZ W., in *Amüliche Berichte aus dem Königl. Kunstmusei.*, Berlin, November 1913, p. 55 sq.

English ones (of Flinders Petrie, and above all of Grenfell and Hunt, who made the famous discoveries at Oxyrhynchus-Beheesa, Upper Egypt), the French (Jouguet and Lefebvre), the German (Schaefer, Wilcken, Rubensohn, Zucker, Schubart), the Italian (Schiaparelli, Vitelli, Breccia, Pistelli). Besides these systematic researches, the casual discoveries and clandestine excavations of the natives have continued in such a manner that quantities of papyri have passed into commerce between the years 1890-1917, and, in consequence, have been dispersed to the four corners of the world. Every philological Faculty of any importance today possesses some papyri; private collections are equally numerous: the most important among these last being that of the Archduke Rainier (Vienna) and that of Lady Amherst (bought by P. Morgan).

Our collection, formed especially of Greek papyri, from the Ptolemaic to the Byzantine epochs (III century B. C. to the VI-VII century A. D.) and of Coptic papyri is not rich when compared with the splendid collections of England, Germany, France, Italy, Switzerland, and of America. But our Museum nevertheless possesses some first class fragments. The collection was formed partly by purchase, partly by contributions from the General Direction of the Antiquities Department, and partly again by the gifts of Maitre Glymenopoulos and of M. Adolphe Cattaoui, who among others has ceded to the Museum of Alexandria a celebrated judiciary papyrus.

Glass-case N. nos. 1-3. *Homer*. Fragments of the *Iliad*. no. 4. *Scholia Homeric*. no. 5. *Callimachus*. Fragments of Hymn IV to Delos.

v. 84. νέμει] μὲν χαίρουσιν οὐκ ὁδοῖς ἄρβυρος ἄξει,
 νέμει δ' αὖτ' αἰσώμενεν οὐκ ὁδοῖς [οὐκ ἐν φέλλῃ
 τοῖς μὲν] ἐν Ἀπώλειον ἐποικίλειος [μὲν χαλκῶθη,
 γῆ] ξαρ]ο δ' οὐκ ἀπὸ λειστη ἀπὸ λήγου]ς ἐν Θήβῃ,
 Θήβῃ, τὰν καλῶν τοῖς αὐτῶν καὶ τοῖς αὐτῶν ἐκέρχῃ;
 μὴ πο, μὴ] μ' αὐτῶν μὲν καὶ μὲν καὶ μὲν
 αὐτῶν μοι] Περσῶν μὲν καὶ τῶν τοῖς [δῆμος ἔδω
 πῶδε τι π[α]ρ(?) τῶν τοῖς ὁδοῖς μὲν, [ἀλλ' ἐν καὶ
 θηρῶν αὐ] τοῖς τῶν τοῖς ἀπὸ Π[α]ρ[α] τοῖς παρῶν
 Παρῶν] τοῖς τῶν τοῖς καὶ τῶν τοῖς ἐν τῶν καὶ
 ἀλλ' ἐν τῶν καὶ τῶν τοῖς καὶ τῶν τοῖς καὶ τῶν τοῖς

6. *Isocrates*, §§ 37, 38, 39 of the *Panegyric*.

In the same glass-case, some other classic fragments. Among the non literary Ptolemaic papyri, see no. 14. *Request of a prisoner to the king*. 15. *Complaint against the comarch Pakysis*. 18. *Declaration of goods and members of household*.

22. *Letter from a certain Diogenes to Apollonius on private affairs.*

In glass-case M, some letters addressed to the king, etc.

Up above the glass-cases M-N: *Cattaoui Judiciary Papyrus*, width 0 m. 80, depth 0 m. 22; it is written on both sides. It is the most important of the non-literary papyri of the Roman epoch. The beginning of this papyrus is to be found in the Berlin Museum. It contains 7 judiciary protocols written by the same hand and referring to questions relating to the marriage of Roman soldiers.

1^o Col. I, 1-4. Protocol of the *praefectus Aegypti* M. Rutilius Lupus in a question which cannot be determined (114-117 A. D.). — 2^o Col. I, 5-13. Protocol of the same *praefectus* (Jan. 3th 117) referring to « complaints about dowries » made by the wives of the soldiers. — 3^o Col. I, 14-III, 10. Protocol of an *ἀρχιδικαστής* (high judiciary official) in his quality of delegate for the praef. Aeg. M. Petronius Mamertinus (Feb. 25th 134). Same subject as the preceding. — 4^o Col. III, 11-12. Interlocutory complaint of a soldier, « Roman citizen, referring to the « status familiae » of his son, « sons of soldiers » (Oct. 24th 114). — 5^o Col. IV, 1-15. Demand from a woman-citizen of Alexandria for exemption from the tax of succession for her son, *haeres testamentarius* of a Roman soldier (June 4th 115). — 6^o Col. IV, 16-V, 26. Interlocutory demand of a soldier, *civis Alexandrinus*, referring to the *status civitatis* of his son (Oct. 26th 142). — 7^o Col. VI. Law-suit caused by accusations against the wife of a soldier: *bona vacantia*. — The reverse side of the papyrus contains the petition of a soldier who, referring to several documents, traces for us the rather fairly complicated history of a law-suit.

BIBLIOGRAPHY. — BOTTI, *Riv. Egiz.*, VII, p. 579 seq.; SCIALOJA, *Bull. dell'Ist. di diritto romano*, VIII, 1895, p. 155 seq.; *Mélanges Revillout*, p. 314 seq.; BOTTI, *Bull. Soc. Arch.*, 4, (1902), p. 108-115; GREENWELL, HUNT and P. MEYER, *Arch. für Papyrusforschung*, 3, p. 55-105.

80. *Contract of renting in the village of Nilupolis.* On September 12th 65 A. D. two *lesones* of the goddess Isis Nephremmis rent to a certain Petesuchos, until September 2nd 66 A. D. the Isieon of Nephremmis for the price of 500 drachmae of silver, payable by monthly instalments.

BIBLIOGRAPHY. — VIBERT G., *Mélanges Chatelet*, p. 229 sq.

Amongst other papyri, there are private letters (nos. 60, 82, 90, etc.), contracts (nos. 79, 88, 96, etc. no. 79 sale of a camel); no. 113 is a request by certain farmers of Soknopaiou Nesos (Fayum) to the *strategos* of the nome of Arsinoë to complain against an aggressor and his four brothers who had wished to prevent them sowing their seed, and intended to appropriate their fields. No. 119 is a *papyrus about Magic*, containing formulas of invocation to the good genius Nilus, to the great spirit Sabaoth, for all sorts of good fortune. No. 122 is a request, *libellus*, for a certificate of having sacrificed to the gods, during the persecution of Decius, by a lady Aurelia, priestess of the god Petesuchos, to the commission in charge of the sacrifices.

In glass-case O. *Wooden Tablets* used by scholars; on that marked no. 1 some verses of Homer are written.

VARIOUS MONUMENTS IN THE CENTRE OF THE ROOM.

- 353^b. *Colossal Scarab* found at Pompey's Pillar. Inscription in hieroglyphic to the god Khopri (XIX dynasty). Red granite. Length 0 m. 90, height 0 m. 60.
- 354^b. *Sphinx* of remarkable workmanship, unfortunately without a head. The cartouche of Har-em-heb (XVIII dynasty) is carved on its chest and between its front paws. Discovered near Pompey's Pillar. Its head had been broken intentionally into a thousand pieces.
351. *The god Apis* found in pieces (1895) to the west of the



Fig. 86.

so-called Pompey's Pillar, and restored in 1898 by the sculptor Marcucci. This monument undoubtedly belongs to the time of the Emperor Hadrian; this is indicated by a fragmentary inscription found with the broken statue of the bull and which should have formed part of the pillar placed as support under the

body of the animal. It is a monument worth deserving attention. Black granite. Height 1 m. 80 (fig. 47).

350. *Female Sphinx*. This statue is worked with a freedom which was not customary in pre-Alexandrian days. Its head is inclined to one side, and its paws crossed in front. Yellowish limestone. From Alexandria (Serapeum) (fig. 36).

ROOM 7.

Some of the monuments exhibited in this room were found in the excavations made in the neighbourhood of Abukir in 1891, by H. E. Darninos Pacha; he discovered some ruins there which he has identified as being those of the sanctuary of Menuthis. These monuments, probably, were not carved for the place where they were discovered, but transported thither from Heliopolis or Sais.



Fig. 37.

1. *Colossal statue* (height 2 m. 82) of a Pharaoh of the Middle Empire (of the foreign dynasty of the Hyksos) but appropriated by Ramses II. To the right the likeness of the Princess Hut Ma-Ra, daughter of Ramses II, can be seen carved. She, it was, who, according to tradition, saved the infant Moses.
- 3 and 5. *Two headless sphinxes*: the first bears the name of Amenemhat IV, the second that of a Pharaoh of the XII dynasty, but it also has been usurped by Ramses II. Reddish sandstone. Length 1 m. 87, height 1 m. 40.
4. *Head of Pharaoh*. From Abukir.
18. *Bust of a statue of Ramses II*. Red granite. Close to this bust, photographs are exhibited of the field of the excavations (with the monument in place), also the colossal group in granite of Ramses II and his daughter, at present to be seen in the courtyard of the Museum. From Abukir.
2. (Carved slab) *Act of adoration* to the god Horus, and no. 6, fragment of a statue of Ramses VIII, found in Alexandria.

Glass-case B. no. 13. Bust of a *Saitic King*. Work of the Memphis school; characterised by fine graceful execution. Black granite (fig. 57). No. 14. *Beautiful head of a young Pharaoh*.

Pedestal 17-19. Two covers for sarcophagi in painted wood. Glass-case C. *Two incomplete statues* of the same person, of the name of *Psherephthah*, a high official at the Court of the Ptolemies; he was a scribe to his king, verifier of the treasure, chief of the secrets of the house of Phtah, of the Rasatit, of the Serapeum of Rhakotis, and of the funeral house of Anubis on its mountain, chief of the royal wardrobe, etc., &c. Yellow limestone. From Alexandria (Serapeum).

ROOM 8.

A superb *Hathor-head capital* in black basalt. This type of capital (see the Temple at Dendera), came into fashion in Ptolemaic times, and was frequently employed in constructions of that period. This one was found lying by itself, in Alexandria, to the south of Rosetta Gate.

- 1, 2, 4, 5. *Anthropoid sarcophagi*, of nummulitic limestone, found in a necropolis in the province of Keneh.
3. *Funeral bas-relief*. It formed the lintel of a door and is remarkable for the fineness of its design and for the vivacity of expression in its figures. It formed part of the decoration of a Heliopolis tomb (1) (fig. 58). Pharaoh Zanufir, son of Ankhupsammatik, whose mother was the Lady Nubaiti, is seated at the left, on his throne. An enormous bouquet of lotus is planted in the ground behind him; a second bouquet in front of him; a crane perched on the highest flower is holding an open lotus in its beak; two different kinds of ducks, with a lotus bud in each of their beaks, are fastened by their wings to the knot which holds the bouquet. Beyond, three scenes of merry-making are depicted, which are separated from each other by two bouquets similar to that on the extreme left. In the first scene a rhapsodist is singing, accompanying himself on a trigon. He is an aged man, as is shown by the wrinkles on his face and the folds of his neck. He is sitting on a stool; his head is shaved and his feet shod

(1) This beautiful relief in all its details and in its bearing to other bas-reliefs of the same style, has been studied by G. Maspero, *Musée égyptien*, II., 1, p. 94 seq. I have taken my description from this.

with short sandals, slightly turned up at the end; he is draped in a large folded pallium, the end of which is thrown over his shoulder leaving the movements of his arms free. Three women-musicians are standing up behind him. The first is accompanying the man's voice and his harp on an oblong drum, of barrel form, hung round her neck by a thong: she is dressed in a fringed garment with shoulder straps knotted across her breast, while a large pallium with modelled folds entirely envelops her: she is wearing a short curly wig showing the shape of the head; an opened lotus is fastened on her forehead by a ribbon, the end of which falls in a loop on



Fig. 58.

her neck. The two other women are marking the rhythm by clapping their hands. In the second scene, a man called Khsemmafir is preparing a drink for the deceased. His head is shaved and his feet shod with sandals buckled round his ankles; he is wearing a pallium. The subject of the last scene is a dance. Two women dancers, apparently naked, are represented in rhythmic movement, accompanying themselves, the first on a lyre, and the second on a guitar. A final bouquet of lotus, on which a small crane is perched, can be seen at the back of the dancers. From Heliopolis. Gift of H. E. Tigrane Pacha.

Glass-case C. *A Mummy* from a necropolis in Upper Egypt, damaged during transport by boatmen in search of treasure.

Glass-case E. *A Mummy dating from the XXVI dynasty in its sycamore coffin.* The outer coffin is not decorated. The paste-board (cartonnage) case for the mummy is painted over its entire surface. The mummy's mask is painted pink, the wig black. At the base of the neck the goddess Neith is painted bearing the sign of life, in profile to the right. A broad and rich necklace hangs from the mummy's shoulders. The rest of the body is divided into six horizontal zones; and in each of these, on a golden-yellow ground, scenes of funeral ritual are painted. The predominating colours are green (for the flesh) and black (for the clothes).

Glass-case B (387). *Outer coffin of Mummy from the second excavation at Deir-el-Bahari in 1891.* (See Maspero, *Guide to the Cairo Museum*). The interior surface has a red-coloured ground; the figures are painted in yellow, green and white. On the vertical sides of the coffin, on the end near the head, a winged serpent, its wings outspread, and with the sign of the goddess Neith on its breast; six genii standing near an altar surmounted by a vase for libations form the decoration of the inner sides. At the bottom of the coffin, on the inside, at the end near the head a serpent is depicted twisted in many folds and in its folds holding the sign of life. Under this the goddess Neith is standing, in profile towards the right; to the left are hieroglyphic signs and to the right a serpent twined round a lotus plant. Lower down is the soul in the form of a bird on a pedestal. In the zone below, a seated divinity is seen in profile, turned to the right, wearing a plume, sign of truth. *Exterior of the coffin* (to the left of the visitor). The mountain of the West. Above, the goddess Nut embracing the disc of the Sun; in the centre of the disc is the venerated scarab of Khepra: continuing to the right, three rows of jackals, dog-headed apes and hawks adoring the Sun. The scene that follows has, as its central point, the mummy itself, which is placed upright at the extreme right of the coffin-case with its profile turned towards the left; twelve personages, women weeping and some priests clothed in panther-hides, bow down before the mummy and make offerings to it. The mummy is placed at the entrance of the tomb, a rectangular edifice surmounted by a small pyramid. *Exterior of the case*, to the right of the visitor. The mountain of the West, the goddess of the North with the eye of Horus; the goddess Hathor, in the form of a white cow spotted with black, descends the mountain. The son of the deceased followed by a woman clothed in black (the wi-

dow), is making numerous offerings to the divinity (vases, a goose, loaves of bread, cakes, fruit, etc.). A boat floats on the Nile, to convey the deceased and his mother. The boat is being towed, a pilot standing in the prow directs the movement, and holds the ropes which are attached to four jackals of Anubis and three hawks with human heads. Below, a second boat with three rowers is transporting the offerings. Glass-case A (380) from the same excavation at Deir-el-Bahari. Although rather less well preserved than the previous coffin-case, this one is covered with beautiful paintings in brilliant colours (on a golden-yellow ground, figures in green, black and red) representing a whole series of scenes of funeral ritual.

MUMMIFICATION.

‘ I do not intend to give a full account of the various methods of embalming in successive dynasties, as a volume would be required for that purpose ’. Thus begins the chapter that the late Sir Armand Ruffer has written on the *Methods of Embalming*, in his interesting *Histological Studies on the Egyptian Mummy*, and in reality no exhaustive work on this subject exists. In consequence, the facts summarised here may be regarded as being in the main correct, but with the reservation that the methods of embalming varied in different periods. In this account I cannot do better than follow closely that given by Professor Elliot Smith, A. Lucas, and Sir Armand Ruffer. Among classical writers, two have left us fairly detailed descriptions of the process of mummification: HERODOTUS, *History*, Book II, and DIODORUS OF SICILY, *Bibliothecæ Hist.*, I, 91. Their conclusions must be accepted with caution and controlled according to the results of the researches that savants, chemists, and histologists have made and are continuing to make on the mummies themselves. For those whom the subject specially interests I draw attention to the very rich bibliography at the end of the chapter.

We do not know exactly the epoch at which the Egyptians began to practice mummification, but it seems certain that the custom was already well established in the fifth Dynasty (cir. B. C. 2700). It is true that there are numerous examples of well-preserved bodies dating from the earlier part of the Ancient Empire and from pre-dynastic times, but their wonderful state of preservation is the result of a natural process of dessication.

Mummification was probably an invention of the Osirian cult. The priests of Osiris taught that the body of man was sacred and not to be abandoned to the beasts of the desert, because the bright and regenerated envelope of the purified spirit would spring from it. A very sad destiny was reserved for the soul that was deprived of its *double*, its unique support, its mummy.

Most of the mummies that have been examined date from between the 17th Dynasty and the beginning of the sixth century A. D., for until the end of that century, Christians did not think that mummification was opposed to the principles of the new religion.

In the 18th and 19th dynasties the methods adopted aimed chiefly at the preservation of the tissues of the body itself. At the beginning of the 21st dynasty, embalmers introduced the practice of restoring to the shrunken and distorted body the form which it had in great part lost during the early stages of the embalming process, and for this purpose, linen, sawdust, earth, sand, and various other materials were packed under the skin. At a later period, the embalmers abandoned this extraordinary practice and devoted their chief attention to imitating the form of the body by means of wrappings and bandages rather than by packing the body itself. The result was a rapid deterioration in the manner of preserving the body, and, at the same time, a greater elaboration in the art of bandaging which attained its perfection in Ptolemaic times. In the later Roman period, this art declined and when the use of pitch was discarded in Christian times, the embalmers returned to the use of common salt, which probably was the earliest substance employed for the preservation of the body.

According to Herodotus, three different methods of embalming were practised. In the first, which was the most expensive, the brain and viscera were removed, the body-cavities were washed with palm-wine and filled with myrrh, cassia, and other spices, and the body was then placed in a bath of « natron » for seventy days, at the end of which time it was removed from the bath, washed, and wrapped in linen bandages, which were fastened together with gum. The bands of linen might attain a width of 20 cm. and a length of 4000 metres. In the Ptolemaic and Roman epochs, especially, the bandaging was very complicated, not to say artistic. In the second method of mummification oil of cedar was injected into the body, which was then placed in the « natron » bath. The third method, which was the cheapest and only used for the very poor, consisted in rinsing the abdomen with « *syrmaea* ».

(radish-juice and salted water) and then soaking the body in natron for the prescribed number of days.

Some controversy has taken place with regard to the chemical constitution of the inorganic material that Herodotus says was *natron*. Natron is the natural soda found in Egypt, and is essentially a mixture of sodium carbonate, sodium chloride, and sodium sulphate in varying proportions. According to Mr. Lucas the inorganic substances used by embalmers were chiefly *natron* and *common salt*. Professor Schmidt is of the opinion that the inorganic material used for mummifying was not *natron* but *common salt*. Mr. Lucas does not deny that natron was used, but considers that it was only used for packing, as, for instance, in the mouth, in which case it was mixed with fat, e. g. butter, to form a paste. One point alone is certain, namely, that the mummifying process took a very long time.

Before Pettigrew's researches no significance was attached to the assertions made by Herodotus regarding the extraction of the brain through the nostrils with a crooked piece of iron. Nevertheless it is true that the embalmer passed an instrument through the nasal cavity, broke the ethmoid bone, and thus opened the brain cavity. In most cases, no trace, or very little, of the brain or its membranes is found in the brain cavity; sometimes the cranium contains a small quantity of resin and strips of linen, whereas the cranial cavity of others is completely filled with resin and linen. In mummies of the Graeco-Roman period the cranium often contains a certain amount of pitch.

An embalming incision was made in the left lumbar region, extending from the iliac crest, (about 2 or 3 cm. behind the anterior superior spine) to the costal margin. The body cavity having been thus opened, the intestines, liver, spleen, kidneys, stomach and pelvis viscera were completely removed. In most cases, the heart was left in the thorax attached to the great blood-vessels. The viscera were then washed and steeped in palm-wine, when both the body itself and the organs taken from it, were placed, it is said, in the saline bath, described by Herodotus. The viscera, removed from the salt bath, were then thickly sprinkled with a coarse sawdust of various aromatic woods, and, while still flexible, were moulded into shape and wrapped in linen. At certain epochs the viscera wrapped as they were in linen and swathed in a complicated bandage were placed in a box divided into four compartments, or into alabaster or terra-cotta jars, called Canopic jars, the stoppers of which were representations of, or surmounted by a figure of

the divinity supposed to protect the contents: Amset, Hapi, Duamutef, Kebehsenuf, the four sons of Horus (fig. 39). The body cavity was then stuffed with sawdust, or with myrrh, cassia, or other spices. At other epochs the viscera were replaced in the body cavity, and it was then customary to place with some of the organs certain wax or pottery models of the children of Horus. Flowers and other vegetable substances, especially onions, are often found among the wrappings on the surface of the body or under the mummy, and sometimes burial-scenes are also represented on the wrappings (See p. 166, fig. 74). A conventional death-mask was placed in a position corresponding

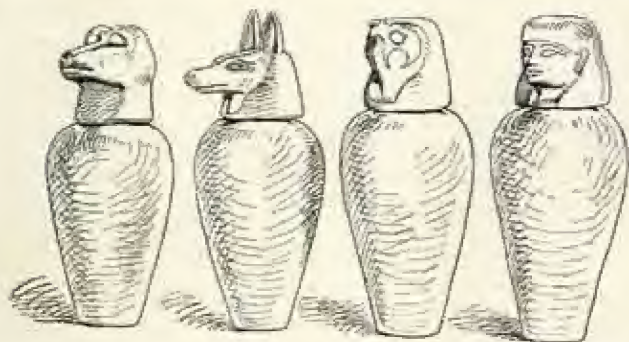


Fig. 39

with the face of the dead; this was sometimes made of cartonnage, at other times of wood or plaster. During the Roman epoch, between A. D. 50 and 150, the mode was introduced of placing within the bandages a most remarkable portrait painted in encaustic on a tablet of wood to represent the face of the deceased.

The art of embalming reached its height in the twenty-first Dynasty. At that period, the process was costly in the extreme, and an elaborate mummification of a body cost about 700 pounds sterling in the modern value of currency. The simplest process adopted by the poor always ran into an expense of at least 10 pounds sterling.

It seems certain that among the materials employed for packing the body of the dead were common salt, natron, real re-

sin, oleo-resins, balsams, gum-resins, gums, natural and artificial pitch, but not bitumen. 'I have never found bitumen in any mummy,' said the late Sir A. Ruffer, 'and my experience extends from Prehistoric to Coptic times'. Mr. Lucas had already come to the same conclusion.

The process of embalming took place in establishments *ad hoc*, each directed by a specialist called *choachytes* who had under his orders a number of priests and priestesses, sculptors, carpenters, spinners and porters. Each establishment was divided into three sections; the first, accessible to the public, where the different types of sarcophagi were exposed; the second was used as an operating-room for the mummification; and the third consisted of shops and laboratories, where unguents, balsams, herbs, and aromatic essences, etc., were prepared.

Lastly it may be pointed out that our knowledge of the process of mummification is very incomplete, and that many of the statements found in popular works on Egyptology require modifying.

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ROOM 9.

1. Fragment of the door of a tomb of a personage of the Ancient Empire.
2. *The god Horus*, the elder, under the form of a hawk in a nnos. He wears on his head the double crown of Upper and Lower Egypt. The nnos has a double frieze formed by a double epistyle decorated with the solar disc between two uraei. From Denderah.

5. Fragment of a statuette of a *seated scribe*.
7. *Capital of a Pillar with a Hathor head* (comp. Room 71, n° 6). Gift of Mr. L. Avierino. Probably from Alexandria.
9. *Statue of the goddess Sekhet*, with the head of a lioness, found in excavating the foundations for Maison Mavrides, rue Cherif Pacha. Black basalt, XVIII dynasty. Height 1 m. 52.
14. Black basalt. Height 0 m. 45. *Bust of King Psammelik II*. An amulet in the shape of the goddess Neith rests on the king's chest, suspended from his neck. The goddess wears a feather on her head, the symbol of truth. From Alexandria, Eastern Harbour.



Fig. 60.

16. *Bust of an Egyptian priest*. The eyes are inlaid, of ivory and ebony.
21. *Fragment of obelisk of King Seti I*, found in Alexandria, in the Labbane district. But it must have been transported from Heliopolis as the King is represented paying his devotions to Atun.
27. *A seated headless statue of Ramses II*, found on the plateau of the so-called Pompey's Pillar. Red granite, height 1 m. 09. Good workmanship.
30. *Rounded stela*. The serpent Agathodaemon, in profile towards the left and wearing the double royal crown, raises itself up on its coiled tail, between two crowned hawks and a third with wings outspread.
31. *Painted funeral stela*. Bas-relief representing offerings being made at a funeral. (Middle Empire).
32. Yellow limestone. Height 0 m. 23. *Rounded stela*. The god Osiris seated between Isis and Nephthys, who are standing up. Below, a demotic inscription.
- 36-37. Planks of a coffin on which are designs of funeral genii.
38. Alabaster. Base of a column from the palace of King Ramses III in the town of Onion.
39. Yellow limestone. Length 0 m. 30, height 0 m. 22. Richly decorated *sacrificial table* of the Crocodile god (Petesuchos). The god is represented in *relief*, in a basin of rectangular

form, to the bottom of which servitors could descend by two stairways. This basin communicates with another somewhat deeper square basin, by means of a channel. The upper edge is richly ornamented with a *gracca*, with rosettes, and with scarabs in relief.

In the centre of the room. A wooden litter which was used in the processions of the god Petesouchos or Puepheros (cro-



Fig. 61.

codile god) (fig. 61), worshipped at Theadelphia (Bato-Herit Fayum), is placed on a curved wooden case. On the litter is the mummy of a crocodile. The wooden case and the litter were discovered in the temple of Theadelphia, which dates from the middle of the second century B. C. Some photographs and a water-colour sketch, fastened to the side of the case facing the entrance of the room, show these objects as they were at the moment of their discovery in the vestibule of the *cella* of the temple, as well as priests carrying the god in procession. Attention should be drawn to the *rotive stela* reproducing the basin in which the sacred crocodile

was tended, or scenes of adoration of this divinity (fig. 60). A mummified crocodile, covered with a white cloth, its head surmounted by a high crown, is placed on a litter carried on the shoulders of four priests. These priests are advancing on the left of the spectator, under palm-trees and amongst wreaths of flowers. Two of the priests precede the god, and a group of other priests is advancing to meet them. Both parties are raising their hands as high as their heads in an attitude of adoration, of prayer, or salutation.

In the centre of the wall, at the back of the room, the large wooden door of the exterior pylon of the temple is exhibited. The door is very solid and almost intact. A Greek inscription carved on its outer surface informs us that the Pylon and the door were erected by Agathodoros, son of Agathodoros of Alexandria, enrolled in the second hipparchy, in honour of King Ptolemy (Euergetes II), of his sister and wife Cleopatra, and of his wife and niece Cleopatra, in 137 B. C. Close by, photographs are to be seen of the limestone pylon, flanked by two lions, as well as of the courtyard, the *cella*, and the altar. Other monuments from these excavations are in this same room (they all have a small written explanation attached to them). We have transported and have reconstructed the pylon and the altar of this interesting temple in the Museum courtyard.

ROOM 10.

This room has been dedicated to the memory of the late Sir John Antoniadis who, with a generosity which we hope to see more widely imitated, presented to the Museum most of the exhibits in this room, and many other objects. The Antoniadis Room contains a rich series of small Pharaonic monuments, also jewellery of different epochs: statuettes of deities, objects of worship, ushabtis, amulets and canopic jars in alabaster. There are also some mummies and some mummy-cases.

At the entrance of the room, pedestal B. Yellow limestone. Length 0 m. 85, width m. 1. From Samanud. *Handsome table for sacrificial offerings*, of the time of King Amenemhat of the XI dynasty. The table is divided into two parts. In one there are two rectangular basins provided with small channels intended to carry the residue of the libation into the other

section of the table consisting of a basin with steps. These graduated basins symbolised the Universe, according to the ideas of the Egyptians, that is to say life on Earth and life beyond the tomb.

Glass-case C. 3-25. Statuettes of Osiris and Osiris Onophris. Sometimes he is represented standing, crowned with the uræus, the double crown, and the feather, and holding the scourge and crook (nos. 3, 5, 7, 10, 15); at other times horns are added to these symbols, indicating the power of the Nile (no. 4), or the solar disc (no. 15); or again he is represented with neither whip nor crook (no. 16). Often the words: 'Osiris gives life for ever' can be read in hieroglyphics on the base. Osiris at first represented the inconstant and savage Nile of the primitive epoch. As the dwellers on the river-banks learnt how to regulate the course of the river, he showed the pleasanter side of his nature, and it was not long before he transformed himself into the benefactor of humanity. As king he was lord of the earth, and he taught men all trades. He also became the guardian of the dead. The town of Busiris in the Delta was the place of origin of his worship, but he became the principal deity of Abydos.

26-40. *The Bull Apis* crowned with the uræus and the solar disc. The bull Apis was the living image of Phtah upon earth. He was kept in one of the courts of the temple of Phtah, at Memphis, where he gave forth oracles. When he died he was laid in a tomb in the Serapeum. There was never more than one Apis at a time, and no bull was worshipped as Apis unless he bore certain sacred marks, a black patch on his flank, a triangular spot on his forehead, and a crescent on his chest.

41-45. *The goddess Hathor*. Hathor, goddess of the mountain which separated the land of Egypt from the other world, was represented in the form of a cow or of a woman with cow's ears. She was the goddess of beauty, whom the Greeks identified with their Aphrodite.

46-60. *The god Phtah*. Phtah was identified with Vulcan and was the supreme deity at Memphis. He is represented either seated or standing, holding a sceptre with his two hands, his face smiling and shrewd. He it was who gave form to all that exists. Nos. 60 (bis) and following, represent Phtah Pa-taikos, or the reappearance of the son that conquers the shadows.

61-68. *The god Nofirtum*. Nofirtum was the son of Bastit, or

of Sekhet, and he seems to have personified one of the forms of the sun, or rather solar force, the ardour with which the sun, when it rises, disperses its eternal enemies.

- 60-76. *The god Num or Khnum* (Kneph, Knemhis, Kou-phis of the Greeks). He played the same rôle at Elephantine as Ammon at Thebes, and Ptah at Memphis, that is to say, he represented the supreme god, creative and primordial; but under the name of Num-Ra he was a deified manifestation of the sun. He is represented with the head of a ram.
- 77-106. *The goddess Thueris or Apet*, with the head of a hippopotamus, and pendant breasts. Sometimes she is lion-headed. She personifies the space in which the sun is created, she is the goddess-mother and nurse.
- 107-132. Small figures of *Anup or Anubis* with the head of a wolf or of a dog. He is the god of embalming and of burying (see at Kôm-el-Chogafa the principal scene in the bas-reliefs of the central niche) and the god of the dead.
- 133-179. The god *Thot* with an ibis head. Thot, identified by the Greeks with Hermes, was the god who invented writing, the god who weighs, the guiding intelligence of the Universe. Originally Thot is a lunar divinity, but he is at the same time the secretary of the gods, the celestial judge, the god of wisdom and of science. The ibis and the dog-headed ape were sacred to him. The principal centre of his worship was the town of Schmun, Hermopolis Magna of the Greeks, the modern Aschmunein (province of Assiat).

Glass-case C. In the lower compartment, a collection of pottery from excavations made by Flinders Petrie at Turkham. II and III dynasties.

Glass-case D. 1. *Head of a mummy*. The face is partly concealed by a covering made of small linen bandages. 2. *Interesting head of a mummy* wearing a gilded mask, in a good state of preservation: this mask is worthy of notice because it is moulded on the face of the deceased, and consequently gives us every detail of the physiognomy. 3. Painted wood. *A recumbent cow*, in profile toward the right. The interior is hollow and the square opening worked under its neck communicates with a rectangular basin that the cow holds between its front legs. This was a kind of box for votive offerings for the soul of an official in charge of the cattle of Ammon, as the hieroglyphic inscription carved horizontally on the back of the cow informs us. Good workmanship.

4. *Mummy of a child*, in its painted pasteboard case and gilded mask. This child was the son of a dignitary belonging to a priestly family. 5. *Mummy of an eagle*, in its linen wrappings. 6. *Mummy of an ibis*. Inserted in an opening in the outer surface of the linen wrappings is a representation, in relief, of a seated Thot.

Glass-case AA. On shelf b. Two beautiful *winged scarabs* in dark-blue faience; three *uraeus serpents* in wood, gilt.

- 1, 2, 3-10 (shelf d). *The goddess Sekhet or Sechemet (the powerful)* sometimes seated, sometimes standing. The goddess personifying the force of solar heat; the goddess of war, casting fire on the enemy. Memphis was the centre of her worship. She is represented with the body of a woman and the head of a lion, sometimes surmounted by the disc and the uraeus serpent.



Fig. 62.

- No. 1. A very beautiful statuette in bronze (height 0 m. 24), representing Sekhet seated on a throne, holding a golden flower in her left hand (fig. 62). 11-15 (shelf g). *Imhotep*. He was a solar deity. Eldest son of Phtah, his mother being Nut.

- 16-31 (shelf e). Fifteen statuettes of dog-headed apes, some in bronze, others in enamelled pottery. This ape was sacred to Thot. It is always represented sitting on its hind-quarters. Sometimes its head is surmounted by the solar disc.

- 32-55 (shelves f, i, l). *Bast* (cat, or a human body with a cat's head). 51 (fig. 63). A little bronze cat wearing golden earrings. 55 (fig. 64) (height 0 m. 23). Well-preserved example in bronze, of very good workmanship. *Bast*, a personification of beneficent heat, an attenuated form of Sekhet, was worshipped at Bubastis. Sometimes she is considered as the goddess of war, but she enjoyed music and dancing above everything.

- 56-89 (shelves h, k). *Horus* with the head of a hawk, and other hawks sacred to Horus, either without a crown, or crowned with the solar disc (58) or oftener with the *pachent* (double



Fig. 65.

crown of Lower and Upper Egypt) (fig. 65). Son of Isis and Osiris, he represents the sun; he restores the rising sun to life. The idea of representing the sun as a falcon flying in the sky is of great antiquity.

90. Bronze, height 0 m. 23. The god *Râ* with the head of a ram, wearing the *pschent*, seated in front of an obelisk. The obelisk was the essential part of the temple of *Râ*, and represented the residence of the god (fig. 66).

91. Faience, height 0 m. 11. The god *Râ* with the ram's head, wearing the *pschent*, standing

upright, the right hand on his breast, and the left hanging down at his side.

92 (shelf *k*). Wood, painted and gilt (see also 92 a-b, shelf *l*). *Statue of Osiris*. The base is often in the form of a box destined to hold funeral papyri.

93-107. *Small boxes in bronze*, intended to hold the relics of serpents, crocodiles, and other sacred animals. The animals whose remains were enclosed in the box were portrayed on the upper surface.

108 (shelf *k*). Faience (fig. 67). Beautiful *lenticular ampulla* of a greenish glaze, decorated with bead-moulding on the rim, and with a necklace on the body of the vase. The neck is flanked by two crouching apes forming handles. An invocation to *Phtah* and to *Neith* is engraved on the raised band which runs round the body of the vase. This kind of vase was a popular New Year Day's gift.

109. Pretty little statuette of a man with ram in blue faience.



Fig. 66.

110. Leaf of the date palm. *Basket* in which dom fruit and eggs had been placed.

Glass-case DD. Collection of *Alabaster vases* from the excavations made at Sakkarah (Memphis). IV-VI dynasties.

Glass-case E. Upper shelf. *Bronzes. Statuettes and busts* of various divinities, not yet classified. (Osiris, Harpocrates, Mat, Bast).

1. Pottery. The god *Hobs* standing upright. 2. The same in porcelain. 3. Bronze. The god *Hor-shefi*. 4. Porcelain. Four



Fig. 65.



Fig. 66.

Typhonian genii, upright around a cylinder surmounted by a scarab. 5. Bronze (fig. 68). A fine *jackal*, in profile to right, lying on a lotus flower. 6-7. Bronze. *Sacred ichneumons*. 8-10. Bronze. *Sacred fish*. 11-13. *Fish hooks* probably symbolical, dedicated to some divinity. 14. Hard greyish stone. Fragment of an *article of toilet*, of which it formed the handle: it shows a negress lying down flat on her face, her arms stretched out in front. 15. Porcelain. *Phthah Patuikōs* trampling on two crocodiles, his head flanked by two Horus falcons, in front of a pillar decorated with images of Isis in relief, who is represented standing, her head adorned with the solar disc. 16-22. Pectorals of Hathor, of Bast, and of other divinities. 23. Bronze. *Vanquished Barbarian* (comp. RUS-SACIS, *Repertoire*, II, 424, 7), his body bare, a helmet on his



Fig. 65.

In the lower compartment, a collection of pottery from the excavations carried out by Flinders Petrie at Tarkham. II and III dynasties.

Glass-case F (see also A. G. L. K.). *Exterior coverings of Mummy cases*. Painted wood. The surface of these covers is filled up with scenes referring to the journey of the mummy in the other world, or to the protection it receives from different deities.

We will confine ourselves to reproducing, as typical, the description of the scenes represented on coffin F. This is the cover of the *Coffin of Chonsumes*, priest of Ammon at Thebes. From the excavations of Deir-el-Bahari, in 1891. The mummy of Chonsumes is in the Cairo Museum. This cover is mummy-shaped: its head bears a bouquet of lotus, symbol of re-birth; the necklace which covers its breast is composed of flowers and buds of the lotus; in the centre of the necklace, the scarab of Khepra is seen, wearing the solar disc, its wings outspread on the *dad* (nilometre).

FIRST PICTURE. To the left. Osiris in a naos, ornamented with a uraeus, is sitting in

head; he is sitting on his left heel, his left knee resting on the ground, his right leg doubled up: his hands are raised above his head to support a large bronze disc. 24. Pretty little flask in blue faience, its body decorated with a series of images of deities in relief. 25. Black stone. A *Sphinx* bearing a sacrificial table on its back.

In the central compartment of the same glass-case, *Fragments of Papyri*, partly hieratic (412-416), and partly demotic (417-422).



Fig. 66.

front of a sacrificial table, attended by the goddess Nephthys, who, standing behind him, is receiving the offering of incense from the ka of the deceased. A winged Isis, painted in green, spreads her pinions in sign of protection over the soul of Chonsumes. The inscription reads: "Isis, the great Mother of the god, the ruler in the West, grants everything good and pure". Similar representation to the right: here, the goddess who is standing is Isis, and the one who is winged is Nephthys. The legend runs: "Nephthys, august goddess, ruler of the West, grants etc.". Behind Isis, Anubis is seen; there are two funeral genii to the right, and two to the left.

SECOND PICTURE. Nut, goddess of heaven, her skin coloured green, spreads out her wings to receive Chonsumes to her bosom. At each side Anubis stands upright, holding the banner of Amentet; the soul of Chonsumes in adoration. Beneath Nut a winged scarab floats, surmounted by the solar disc flanked by uraei. To the left and right of this are scenes of adoration.

THIRD PICTURE. The naos of Khepra, in the centre. At the top, the sun which moves from north to south on the hieroglyphic sign which stands for the sky. The mystic eye of Horus to right and to left, as well as the winged goddesses of the north and the south. In the middle a simple scarab crowned with the solar disc and with the cross with a looped top, repeated four times (the cross in hieroglyphics signifies life). At each side is the legend: "Osiris, lord of eternity", and a seated, bearded genius. To the right, Osiris, lord of eternity and dwelling in Amentet, attended by Isis standing up, with a band in her hand, is crowned with the solar disc and seated opposite to a goddess in the form of a winged serpent, erecting herself upon her coils. To the left the same representation, except that the goddess Isis has changed places with Nephthys. At the edge, on each side, Chonsumes as priest, shaved, erect, clad in a long flowing robe, makes his offerings to Osiris.

Below this picture, the winged solar disc floats from north to south. Four times there is the sign of life, and five uraei to the right, and as many to the left. Four funeral genii followed again by the scarab crowned with the solar disc and with outspread wings. Lower down, the solar disc and two simple scarabs; four genii to the right, and three to the left before the emblem of Amentet. Another scarab with

outspread wings, a promise of resurrection, and finally the solar disc between the goddess of the north and that of the south, the mystic eye of the right and that of the left, and a uraeus on each side. To the right, Osiris, wearing a green crown with two ostrich plumes (justice and truth) is seated in front of the sacrificial table, attended on by Isis who is standing up. The usual prayer that all good and pure things should be given to Chonsuem, Facing Osiris, a genius is standing, whose head is formed of the emblem of Amentet. To the left, an analogous representation.

Lower down, a repetition of these figures: the genius has a scarab on his head; and the symbol of Amentet is behind Isis. At the foot, three genii face to face with the goddess, who has wings and the body of a serpent. The last scene shows us the defunct praying in front of a hawk-headed Osiris, wearing the solar disc and seated at the sacrificial table.

Glass-case H. Upper compartment. *Alabaster Canopic Jars.*

These jars were intended to receive the entrails of the deceased extracted from the body and embalmed separately. Four vases were required for every corpse: one for the stomach, one for the intestines, one for the lungs, and one for the liver, and each vase was placed under the protection of a funerary genius: Amset, Hapi, Thaumutef, and Qebhsennuf, who were the four sons of Horus.

By the side of these canopic jars are some *alabastra* or lachrymatories, cups, *cauthari*, small mortars, etc.

In the central compartment, small toilet vases: a perfume-burner; others for holding *kokol*, the black powder with which men and women tinted their eyelashes and eyebrows (nos. 1-2); no. 3 was used for paste perfumes and perfumed unguents; no. 4, a vase to mix colours in. On account of lack of space, no. 5, *sacrificial table* in yellow limestone, well-preserved and of fine workmanship, has been placed here.

In the lower compartment, large alabaster canopic jars.

Glass-case BB (shelf d). Small image of the goddess *Maat*.

She personified the space in which the sun comes into being.

2-20. Small images of the god *Shu*. He personified the cosmic force of the sun; he holds up and bears the atmosphere.

21-24. Small images of *Chonsu*, lunar god, computer of time, and the god of healing.

25-32 (shelves *b* and *e*). Bronze (no. 29 bronze gilt) (fig. 66). Statuettes of the goddess *Neith*, chiefly worshipped at Sais. She is wearing the Crown of the North. She is often represented armed with bow and arrows, which must be an allusion to the rays darted from the eye of the sun. She is, at the same time, a war divinity. Women officiated at her worship, as well as at that of the goddess *Hathor*.

33-36 (shelf *f*). Bronze. Statuettes of *Ammon*, *Ammon-Râ*. He much resembles the god *Min*, and like him bears two high plumes on his head. He was the supreme god of Thebes, and personified the hidden deity, manifesting himself only by the sun.

37-67 (shelf *g*). Bronze, porcelain, terra cotta. Small images of the god *Bes*. No. 37 is a very fine and perfectly preserved example (fig. 70). *Bes* personified the fierce heat of the sun in his character of war-god. He was also the god of music and of dancing. He has a deformed body, prominent eyes, protruding tongue, and crooked legs. He became a very popular god in the Græco-Roman age. The bracers he pronounced in a sanctuary near Abydos were very much sought after. He was even considered the god-protector of the dead and of the tombs, from which he warded off evil spirits.

68-90 (shelves *h* and *i*). *Harpocrates* or *Horus the Younger*. He is represented with his head bald except for one lock pendant on his shoulder. He has been given the form of a child with dimpled limbs. He holds his finger to his mouth, which apparently signifies that he commands silence on the profound mysteries that have been revealed to him. Later on (room 18), in a rich series of small images in terra cotta of the Roman epoch, we shall see the great variety of attributes bestowed on this child-god. Small monuments of late period (see Nos. 91-94) represent him standing up on crocodiles,



Fig. 66.



Fig. 70.



FIG. 71.

and holding either a scorpion or a lion, two serpents or a gazelle; above the god, the monster *Bes* makes a grimace, which here seems to represent the destructive force of Nature in opposition to eternal youth as personified by Horus. Usually this combination of divinities has a prophylactic aim: there is a desire to augment the magic force of these images against evil spirits.

No. 93 (shelf *k*). Porcelain. Small images of *Khem* the god who made his own mother pregnant and begot himself.

96-135 and following. Numerous statues and statuettes of *Isis* either alone, more often suckling her son Harpocrates (fig. 71). Originally *Isis* was merely the goddess of Buto, a town in the Delta.

By her own power she became the mother of Horus. At an early period popular mythology associated her with her neighbour Osiris, god of Busiris and Mendes. Osiris became her brother and her husband; and when he was treacherously killed by *Set* (the principle of evil) *Isis* brought him to life again. *Isis* is the female principle of generation, indispensable to the perpetuation of the species. Eventually, and more especially in

Graeco-Roman times, powers innumerable were, little by little, attributed to her. She represented the habitable and nourishing Earth, she symbolised Nature (she was often represented veiled, to indicate that Nature hid its secrets from man). She was considered wiser than any other divinity, wiser than all men and all philosophers. There was nothing unknown to her in the Heavens or on the Earth. She it was who reigned in the celestial hemisphere, who presided over agriculture (*Isis-Demeter*), who watched over the life beyond the tomb (*Isis-Hecate*), who guarded navigation. She was often identified with good-fortune (*Isis-Tyche*). The nursing that she presses to her bosom in the statues and statuettes of the Graeco-Roman epoch, or the young boy who stands by her side, is her son Har-



FIG. 72.

pocrates. Isis was the protecting divinity of Alexandria, and as such she is represented holding an oar in her right hand.

By the side of the images of this goddess, the most celebrated of all Egyptian divinities, there are exhibited some *sistrums* (137-140), (particularly no. 137) and some *situlae* (nos. 141-143) being instruments characteristic of her worship, at which women principally officiated. Apuleius says, 'the *sistrum* (fig. 72) is a rattle made of brass, a narrow strip of metal curved in the form of a belt and crossed by several loose rods of metal which made a sharp sound when shaken briskly by the hand'. In the Roman age the *sistrum* became the essential attribute of the goddess, of her priestesses, and of her worshippers. The handle of the instrument often represented a statuette of the god *Bes*. — The *situla* (fig. 73) is an egg-shaped vase with a very broad neck provided with a movable handle. It was of particular importance in the worship of Isis. For her adorers, Osiris was the source of the waters of the Nile. The vase containing this divine principle, source of nourishment of all life, had the first place in the ceremonies of her worship. The exterior surface of these *situlae* is often decorated with figurines connected with the worship of Isis.



Fig. 72.

BIBLIOGRAPHY. — On the subject of the Egyptian Pantheon see specially: BRUNN E. A. W., *The Gods of the Egyptians or Studies in Egyptian Mythology*, Cambridge, Heffer and Sohn; DARESSY G., *Statues de divinités* (Catal. Gén. du Caire), Caire, 1905-06, t. I, II; ERMAN A., *La religion égyptia*, Bergamo, Arti Grafiche.

In compartment I:

- 144-145. Two wooden *Mummy-Pillows*.
- 146. *Folding-stool*, incrustated with ivory.
- 147. Limestone. *Model of an Egyptian House*.
- 148-153. Terra cotta. *Funeral cones*, supposed to symbolise offerings, that is to say, loaves in a conical form.

Glass-case L. The upper compartments of this case enclose a collection of Ushabtis, or Shabtau, 'Those who answered' — thus called, because they had to answer and to present



Fig. 74.

themselves when the name of the deceased was called out, to execute the forced labour that Osiris had the right to exact from them. The formulae that are engraved on their bodies correspond with this idea. Numbers of them were deposited in the tomb with the mummy. Those earlier than the XVIII dynasty are usually made of granite, limestone, or alabaster. Under the XVIII dynasty, terra cotta covered with a blue glaze begins to appear, and, what afterward came into general use, stone and terra cotta glazed green. — In the lower compartment, some *terra cotta* vases and some wreaths of dried natural flowers.

Glass-case M. Beautiful mummy cartonnage (fig. 74). At the top, between the hands which confine the face and the throat of the mummy, one sees the goddess *Maat* (the just), goddess of right and of truth, wife of the god *Thot*. She is seated to the left, holding the sign of life; in the space below, the ibis of *Thot*; the ostrich plume of truth in front of him. A great winged scarab is extended on the breast of

the mummy; the first figure to the right (with a hawk's head) is the genius *Tuamutef*; he is followed by *Qebhsennuf*.

with a jackal's head. At the opposite side, that is to say, to the left of the scarab, the genius *Amset*, with a human head, is seen followed by *Hapi*, with a baboon's head.

FIRST PICTURE. Osiris-Onnofris, standing up, and followed by the goddesses Isis, Nephthys, and Maat, is being presented with the soul of the deceased in the bodily form which she wore on earth. The presentation is made by Thot, Anubis, and another goddess Maat.

SECOND PICTURE. Osiris is sitting as the judge of the dead on a throne placed on the lower half of a serpent's body, the upper half of which raises itself up in front of the god to frighten those who might wish to approach. Isis is standing behind Osiris. The dog of the Infernal Regions is also keeping guard over the god. Anubis is arranging the double balance; in one of the scales he has put the heart of the deceased, and in the other a statuette of Maat. The scales are even. Thot announces this to Osiris, who pronounces judgment.

THIRD PICTURE. Osiris is receiving the homage of Isis and Râ-Hor, to the right, and of Nephthys and Anubis, to the left.

FOURTH PICTURE. The four principal genii of Amentet, the four sons of Horus, guardians and protectors of the tomb, pass to the right, in the following order: Amset, Hapi, Tuamutef, and Qebhsennuf.

Glass-case O (horizontal). Collection of *Scarabs* and *Amulets* in various materials.

The amulet in the form of a *scarab* is a symbol of present and future continuance: to carry one was a guarantee against death. A thousand mystic significations developed out of this first meaning; but after having constituted for centuries a means of protection against all sorts of evils the little scarabs finished by being nothing more than jewels, without any religious value; they were mounted in finger rings, formed pendants for necklaces, and so on. The amulet in the shape of a little column in green feldspar (nos. 1759 and foll.) is a symbol of divine rejuvenescence. — The Mystic eye, the *Uzat* (nos. 1736 and foll.) is a protection against the Evil Eye, against words of envy and anger, and against the bite of serpents. — Nos. 1760, 1762, 1784, *dada, dada*, were the emblems of eternal durability. — 1134, heartshaped. — 1535: Black stone, *Two Fingers*, the index and the middle pressed together and stretched straight out. — 1532: *Mask of Bes* which protected against evil spirits. — It appears that

at first many of these amulets were not considered as such; they were only imitations on a small scale of the objects that in older times were placed in the tomb at the side of the dead [see Nos. 1153 and following, imitations of the head-reston which the head of the mummy rested; No. 1530, imitations of animals, cows, sheep, etc.], 1783: *Drinking-cup* in the form of a hind or roe, its feet tied together and its body flattened and hollowed out into a square basin.

BIBLIOGRAPHY. — See: FLINDER-PETRIE W. M., *Amulets* (over 1500 fig.), London, Constable; REISNER G. A., *Amulets* (Catal. Gén. du Musée du Caire), Caire, 1907; NEWBERRY P. E., *Scarab-shaped Seals* (Catal. Gén. du Musée du Caire), London, Constable, 1907; KNIGHT A. E., *Amulets, An Account of the Gods, Amulets and Scarabs of the Ancient Egyptian*, London, 1915, Longmans Green and Co.

Glass-case P (horizontal). This case contains some small *perfume-vases* from Rhodes and Cyprus (no. 1887, Aryballos; no. 1887^a, amigdaloid vase) and *jewels* of different epochs, which at some future time will be placed in their respective chronological series. 1793, 1797, 1798: *Bracelets* of thick gold wire. 1794, 1796: Two *bracelets* alike in shape with serpent's heads as terminals. 1795: *Bracelet* made of a bar of gold, bent, not closed, finished at the ends with an Isis bust (see nos. 1818, 1820 of the same type, but of silver). 1799-1806: Eight *rarrings* of gold and precious stones. 1807: Five *Clasps*, subject a human mask. 1821, 1822: Silver *bracelets* terminating in busts of Serapis and Isis. 1825: Gold: Twenty one *figurines of Egyptian divinities* meant to be attached to the mummy clothes. 1826, 1827: *Bracelets*, diameter 0 m. 095, depth 0 m. 035; hemispherical curved surface decorated in *relief* with rosettes and beads in lozenges (Byzantine epoch). 1830: Gold: *Necklace* composed of a fine chain and nine small images of Egyptian divinities. 1832-33: Gold: Handsome pair of *Earrings*. 1838-1840: Copper-gilt *Bracelet*; a flattened coiled serpent. 1846: Gold: *Ring* with a scarab. 1847-1853: Gold: *Earrings*. 1864-1872: Gold: Eight *Rings*. 1856: Gold: *Bracelet* in the form of a serpent, of exquisite workmanship. 1858: Gold: *Chain* closed by a medallion of a Gorgon in relief (comp. 1919). 1861: A spiral *ring*; the two extremities terminate in serpent's heads. 1873: Gold: *Earrings*. 1874, 1882: Gold: *Ring* and *rarrings*. 1889: Gold: Small image of *Venus Anadyomene*. 1890: Gold and rubies: small *ring* (Eastern Harbour, Alexandria). 1895: Gold: Diam. 0 m. 06, *Bracelet* terminating in busts of *Harpocrates* and *Core*. 1899: *Necklace* in gold and emeralds.

1907, 1908: Gold: *Earrings*. 1909-1911: Gold: *Disks* with a Medusa head in relief, 1919: Gold: *Necklace* terminating in a medal decorated with a Medusa head in relief. 1923: Fine Gold wire: *Head-dress of a young girl* of Canopus who was buried in the sarcophagus no. 3, now exhibited in the garden. 1926: Gold: *Small plaque* on which twenty-six lines of writing are traced. 1927: Gold: The remains of a funeral wreath.

ROOM II.

In this room we have tried to gather together the most interesting specimens that the Museum possesses of Egyptian Art of the Graeco-Roman period, monuments of mixed character which, though Egyptian in style and technique, reveal here and there the influence of Greek Art, or which reproduce Egyptian scenes with inscriptions in Greek, or vice-versa⁽¹⁾ (see also in the following room, dedicated to iconography, nos. 53 [Alexander IV], and 60 [Ptolemy Philopator]).

1. (At the entrance of the Room): Aswan Granite, height 1 m. 10. Lower portion of a *colossal statue* of a prince or princess of the family of the Ptolemies.

Close to it, large-size photographs are to be seen of analogous statues, but in a perfect state of preservation, exhibited in the Egyptian Museum at the Vatican. They represent Ptolemy II Philadelphus, his sister and wife, Arsinoë, and another princess. It is supposed that the three statues were formerly at Alexandria. A Roman Emperor, Hadrian (?), must have transported them to Rome to decorate a temple or a palace. Archaeologists do not agree on this subject, but a fact which makes the Alexandrian origin of these statues probable is that the remains of a fourth statue of the same type have been found at Alexandria.

- 11-14. *Hieroglyphic Inscriptions* of the Graeco-Roman epoch.
- 15, 16, 17. *Stelae* bearing in relief scenes that are altogether Egyptian, but below these scenes there are Greek inscriptions.
18. *Votive stela to Anubis*, dedicated by Heroides mechanicos on behalf of Irene, daughter of Dorian (see also nos. 3162, 3163, and 3174).

(1) Except the five wall-frames containing fragments of mural painting, which are retained here, provisionally, for reasons of space.

19. Yellow limestone, height 0 m. 35. A relief representing *Horus* as a warrior, in profile to right, holding a shield in his left hand, his head surmounted by the double crown of Upper and Lower Egypt.
20. Sandstone, height 0 m. 60. *Relief representing a Ptolemy*, the shoulders to front, the face in profile to left. The head is covered with a wig, and he is wearing a diadem which is decorated in front with a uræus. Rather soft workmanship.
24. The *Nile* reposing, to right; his spouse the goddess *Anuke* (or *Euthenia*) is seen beside him.
33. *The vase of the goddess Anuke* between two *Agathodaemons*, facing each other.
34. *Two mitred Agathodaemons*, facing each other; the one on the right represents *Serapis*, the other *Isis* (fig. 75).



FIG. 75.



FIG. 76.

- 35-36. Two fragmentary stelæ from Chathy bearing scenes of worship of the *serpent Agathodaemon* (fig. 76).
38. *Alexandrian Isis* wearing a tunic and himation drawn up to her head, on which rests a modius, or culathus; in her right hand she holds a long torch. She is standing upright between two serpents. The one to the left is crowned with the *pschent* and carries a *Hermes-wand* in its coils, the other is crowned with the solar disc, the feathers and horns of *Ammon*, and holds the *sistrum* of *Isis*.
39. *Bas-relief* representing *Minerva*, armed; *Zeus*, *Serapis*, and *Hercules*.
40. *Isis-Ceres*, and *Hor-Heracles* under the form of two *Agathodaemons* confronting one another.
41. Painted stucco: a slab from a « *loculus* » found at *Gabbari* by *Botti* in 1900. In the centre of it a young girl is

standing up, almost full-face, her head bare; she is clothed with a chiton and himation. To the right of the spectator, three divinities, one above the other: Thot, Horus, and a winged Isis. To the left, the same.

42. Height 0 m. 37. This is the *head of a portrait statue*, probably of a priest, worked in the Egyptian style with a pillar-support behind the back. He wears a diadem, fastened at the top of his forehead in a knot formed of two buds, in imitation of lotus buds (see no. 60, in glass-case B, the black granite head). The features are those of a healthy strong man, but his face is extremely thin, the forehead being broad and square, marked by large wrinkles. One might say that the sculptor has aimed at representing a man absorbed in asceticism and prayer.



Fig. 77.

- 43-53. A find made in the Temple of Soknopaiu⁽¹⁾ at Dimeh (Fayum). These *Statues* are of no particular artistic value, but they are interesting because they seem to have been the work of native schools under the influence of Greek art. They do not seem to be all of the same period.
43. *Statue* of which the face has an individual character. There is a Greek votive inscription, carved vertically on the folds of the costume.
49. *Statuette* bearing on its right side an inscription which says it was the work of *Ilene Haxov*.
54. Black basalt. *Head of a Nubian*, vigorous and expressive. It is also remarkable for the care with which the artist has studied and reproduced the facial characteristics of the race. From Dimeh?
- 55-59. (Glass-case B, top shelf). Various representations in relief on yellow limestone slabs of the god *Bes*, the monster.

(1) This group of statues has given rise to much discussion, see Borri, *Catalogue*, pages 467 and following, and Apostolides, *The statue of Irenaeus*.

55. To the right of *Bes*, a small nude woman is seen, playing on the sistrum and tambourine.
60. Black granite (fig. 77). A head full of expression, representing a priest, analogous to no. 42: both are crowned with a diadem of two lotus flowers, fastened at the top of the forehead. (See other similar heads in the same glass-case).
61. Eleven plaques in yellow limestone, intended for the decoration of a temple at Athribis (Benha). They consist of fragments of bas-reliefs *en creux*. By the side of the human figure seated toward the left there are traces of Greek letters; the head of the figure is crowned with many symbols, crocodile, ichneumon, ram, etc., of exquisite workmanship, surmounted by the crown of Ammon. In front of this personage, the god Horus is represented, with a human body and a hawk's head, in profile to the right. Above his head are the horns of an ox and an enormous solar disc, from the front of which protrudes a uraeus. Between and above these two figures, a sphinx, in profile to left, and a falcon, with the double crown of Upper and Lower Egypt, are represented in smaller proportion.
62. Yellow limestone. Pretty little Naos, unfortunately in a poor state of preservation, but giving an exact idea of certain constructions of the Hellenistic epoch. It is dedicated to Isis who is represented in high relief, in the centre of the niche, sitting on a throne and suckling her son Harpocrates. The sides of the throne are formed by two sphinxes. Two high columns, with flower capitals, support a very lofty pediment, divided into two sections, one of which is decorated with a winged solar disc. There is a denticulated frieze above, which supports the coping, consisting of an arched cornice, in the centre of which is depicted the solar disc. A little behind, two columns with papyrus-shaped capitals, surmounted by *abasi* with Hathor heads, support an architrave on which is a uraeus frieze. Further behind still is the true *cella* whose entrance is flanked by two pedestals on which two sphinxes face one another: the entrance has only an architrave above it crowned by a denticulated frieze. A demotic inscription is engraved on the base of the Naos. Yellow limestone. From Kôm-el-Hawalid.
66. (Above glass-case A). Slab of yellow limestone, on the front face of which a long *serpent* is carved, in profile to right. The serpent's body is coiled round six times and its head is surmounted by the plume, symbol of truth. Good workmanship. From Alexandria.

69. (Glass-case A). Light yellow limestone, height 0 m. 50. *Statue* (unfortunately headless) of a woman, who is represented standing up with her back to a pillar, her hands hanging down by her sides, her left leg in advance of the right. She is dressed in a tight tunic which does not hide, but rather accentuates the lines and the charms of her beautiful young body, soft yet firm, elegant yet robust. The artist has worked according to the canons of Egyptian art, but evidently



Fig. 78.



Fig. 79.

- was under the influence of Greek art. (See MASPERO, *Art en Egypte*, p. 261) (fig. 78-79).
70. White limestone. 71. Marble. Two *Osiris-Canopic Jars*, covered with amulets in relief.
75. Yellow limestone, height 0 m. 43. *Funerary stela*, of the Graeco-Roman epoch, representing the deceased standing upright in the middle of a *naos* of Egyptian style.
76. Yellow limestone. A *naos* in which is a divinity with a woman's bust and floating hair, her lower part is in the form of a serpent raising itself up on its tail.
77. Greenish granite, height 0 m. 27. The *torso* of a statue of a woman, the rounded and soft workmanship of which may be compared with that of no. 69.

78. Black granite. Beautiful *statue* of a goddess or of a priestess of Isis. The shawl which covers her shoulders forms the « Isis knot » on her breast. From Fush, Garbleh.
- 79-80. Large blocks of limestone, resting on the ground. *Gigantic foot-prints* are carved on them. These foot-prints were dedicated to some divinity (Serapis, Isis) as ex-votos for a pilgrimage accomplished, or for benefits received: though more often they represented the idea of the religious value of the foot or of the foot-print as a manifestation of divinity.

BIBLIOGRAPHY. — See in the *Revue L'Homme préhistorique* (1914), an article by W. Doona « Le pied divin en Grèce et à Rome ».

In the middle of the room, a mosaic has been placed, which was discovered in the Mobarrem-Bey quarter of the town.

PICTURES 1-5: To those who already know the mural paintings of Pompeii the fragments arranged here will seem very poor; nevertheless these same poor fragments are of considerable importance, not only because they form vestiges of a branch of art which must have been very flourishing at Alexandria (see Anfuchy Necropolis), but also because the Pompeian paintings in their origin and development must have been greatly influenced by the different kingdoms which were formed at the dividing up of the empire of Alexander the Great, and doubtless more especially by Alexandria itself. Besides, some of these fragments are fairly pretty. (See Pictures 3 and 5 in particular).

ROOM 12.

PORTRAITS AND SMALL SCULPTURAL WORK.

Nearly all the Sculptures in the Museum have been collected together into Rooms 12 and 16. On account of lack of space, we have been obliged to place the colossal statue of Hercules in the middle of the Rotunda in the gallery that crosses the garden, and the colossal head of Marc Anthony in the garden itself. Unfortunately, for fear of breakage, we have been obliged to leave in Room 4 the funerary group in nummulitic limestone, in which Queen Berenice may perhaps be recognised as Niohe. The group of Dionysus and the Faun, discovered recently, has been placed in Room 10.

As an introduction to this section the visitor might read in this Guide the paragraph on Alexandrian art, page 40. All the sculptures in the Museum belong to the Hellenistic and Roman epoch (from the III century B. C. to the III century A. D.). It is difficult sometimes to give its date with absolute precision, or even with approximate certainty, but in many cases again the approximate date of origin seems evident and can be affirmed without much danger of error.

Our description begins at the wall to the right of the entrance.

16 (3241). White, coarse-grained marble, height 0 m. 31, of the face 0 m. 20 (fig. 80).

Portrait of a young man, probably an athlete. This bust must certainly have formed part of a statue. The head is slightly inclined to its right. The neck is strong and firm; the muscles round Adam's apple well defined. The structural build of the face is robust, but well proportioned; the triangular forehead does not descend quite straight but projects noticeably from a line across the middle down to the eyebrows and the top of the nose. The eyes are deep-set and surrounded by heavy shadows; the lower eyelid is almost horizontal, the upper is pronouncedly semi-circular. The nose is straight, the mouth small and slightly open, the rounded lips well formed. The hair is thick, but merely sketched, somewhat curly, and hanging down on the temples. In spite of the calm of its look, this beautiful head expresses energy, one might even say passion. I believe it belongs to the IV century B. C. One is tempted to compare it with the works of Scopas. From Alexandria (?).



Fig. 80.

16* (19118). (On the large capital, at the side). Coarse-grained white marble, height 0 m. 31, of the face 0 m. 25. In spite of the poor state of preservation of this head, it is easy to see in it a *portrait of Alexander the Great*. — The portraits

of Alexander, according to the description Plutarch has left us, can be recognized by at least three essential characteristics, namely: 1. by the long hair falling over the forehead; 2. by the slightly upturned gaze (*ὄρος βλέπειν*); 3. by the pose of the head and the neck (*κλίσις τραχήλου*). His forehead is almost divided in half by the strong projection made by the lower portion. His eyes are deep, the eyebrows accentuated. The pupil of the eye is not marked. A cylindrical hole in the top of the head no doubt held some ornament attached to the diadem. Evidently this is a fragment of a statue. It seems to me to show the influence of the school of Scopas. From Alexandria (Rue Rosette).

- 17 [3242]. Red granite, height 0 m. 34, of the face 0 m. 25. Schreiber recognises this as a *Head of Alexander the Great*, belonging to the Hellenistic epoch, and probably influenced by some statue of the Conqueror carved by Lysippus. But the work derives also from Egyptian art. Granite, to begin with, is a material employed almost exclusively by the native sculptors; and it was not usual in Greek art to carve the eyeballs of a different material and inlay them in the hollows of the eye. What was inlaid here has disappeared and we see nothing but the hollows (same technique in head No. 33 in green granite of Alexander IV, posthumous son of the Conqueror, and in No. 50. in red-coloured granite, head of Ptolemy Philopator). On the top of this head there is a large hole, which must have been used to fix an ornament: Schreiber thinks a *uraeus* serpent, but it would more likely be an Ammon crown. From Alexandria.

BIBLIOGRAPHY. — SCHREIBER, *Studien über das Bildnis Alexanders des Grossen*, p. 40 and following.

- 18 [3244]. Fine-grained white marble, height 0 m. 25. *Head of a young warrior* (fig. 81-82). He is turned exactly full-face, and is looking straight in front of him. He wears a helmet with a chin strap. This helmet-cap forms an angle at the top of his forehead, but adheres closely to his head, leaving his ears exposed. Some long fine tresses fall on to his forehead from below the helmet. The forehead, triangular in outline, is characterised by a marked projection at its junction with the nose. His eyes are deep-set, the arch of the eyebrow is emphasised, the hollow which separates the eyes and the nose is fairly deep. The small mouth, slightly open, has not been cut in a straight line, but in a double curve. The face is oblong. The structural build of the head is based

on a framework of straight lines. The pupil of the eye is marked by a small round concavity. It seems to me that this beautiful head reveals the influence of the school of Scopas, though in a lesser degree than head no. 16.

- 20 (3908). Coarse-grained white marble, height 0 m. 46, the face 0 m. 25. Head which has been broken off from a statue (fig. 48, p. 115). The right side of the head is entirely preserved, also the upper part of the chest. Somewhat larger than nature. Belonging to the statue of a goddess. The hair parted at the top of the forehead descends in long waved tresses covering the upper half of the ears and is taken round to the



Fig. 81.



Fig. 82.

back of the neck, but without forming a chignon; it is enclosed by a ribbon or band (diadem) which surrounds the head, forming a kind of groove, and is knotted at the nape of the neck. Her brow is triangular, broad and straight. Her eyes are fairly deep-set, her nose somewhat broad and strong, as far as one can judge from the portion that still remains. Her mouth is small and curved, with rather full lips. The whole face reveals a woman in the prime of her flourishing youth. The planes on which it is modelled melt into each other. The expression is dreamy but at the same time passionate. The pupil of the eye is not marked by a hole, but it is very probable that the pupil and iris were represented by means of painting. As a matter of fact, the statue must have been painted and partly gilded. This remarkable speci-

men of the Hellenistic art of Alexandria was found in the vicinity of the so-called Pompey's Pillar.

- 21 (3466). Coarse-grained white marble, height 0 m. 34, the face 0 m. 20. *Head of a woman* surmounted by a crown. This is evidently a queen, and I am inclined to identify her as Berenice, wife of Ptolemy III Euergetes (247-222 B. C.). A wealth of hair in thick waved tresses, covering part of the ears, is gathered into a chignon at the nape of the neck. Part of the hair which covers the front of the head escapes from beneath the main tresses and hangs down her cheeks



Fig. 83.

and behind her ears, in small cylindrical curls. We find the same coiffure in other portraits of Ptolemaic Queens. (See the large glass case, nos. 10 and 11). This head was surmounted by an ornament of gold, fixed in a round hole. In ancient times, in order to tear away this ornament, the right half of the face was smashed from the nose upwards. From the neighbourhood of Pompey's Pillar.

- 19 (3239). Coarse-grained white marble, height 0 m. 26, the face 0 m. 20. The surface has been corroded by sea-salt, as it was found lying under water near the Eastern Harbour.

but in spite of its deplorable state of preservation it is easy to recognise the delicacy of the workmanship of this *head* with its very characteristic features. It is plainly a portrait; some archaeologists believe it to be a portrait of Cleopatra; as a matter of fact the profile of the head does recall the profile that the famous Queen shows on her coins, with her hair parted in the centre of her forehead and descending in great waves over her temples and ears to form a heavy chignon at the nape of her neck; but, to my mind, the absence of the diadem renders this identification doubtful. The face is in full front and looks straight ahead, the eyes are rather deep-set, the pupils are not marked. From Alexandria.

- 20* (3243). Fine-grained white marble, height 0 m. 32, the face 0 m. 20 (fig. 83). This head with its clearly characteristic

features, is also evidently a portrait; it represents *Julius Caesar*. His face is noticeably broader in its upper part. His brow is broad and high and is quite unshaded by his short flat hair. The features are thin, delicate, and full of intelligence; the temples markedly bulbous. The ears stand out well from the head. The eyes have not got their pupils marked.

In the small glass-case C. we draw attention to several *women's heads* which must have belonged to statuettes of small dimensions, but of careful workmanship. 2: *Venus* coiling her hair. 5, 6, 7, 8: Heads and busts of *Venus*; No. 8 is the best of them all. The female head No. 4, has its eyes painted in red and black, and bears other traces of polychromy. 9: Alabaster-like marble: A plump *Eros* with chubby limbs, tied to the trunk of a tree. From Alexandria.



Fig. 84.

Large glass-case A.

1-2. *Female heads* of small dimensions and idealistic style.

3. *Man's head*. 4-6. *Female heads*, Alexandrian work of the pre-Roman period.

5 (3263). Coarse-grained white marble, height 0 m. 32, the face 0 m. 16 (fig. 84). Young woman of an aristocratic stamp.

Her skull is small, her face

oblong, and slightly inclined towards her left. Her features are fine and delicate. Her hair is parted into several tresses, rather sketchily indicated, drawn round from the forehead to the back of the neck, where they are fastened by a ribbon or bandeau which surrounds the head. Her forehead is low and triangular. Her rather deep-set eyes have not got their pupils marked. Her eyebrows are almost horizontal. Her nose is thin and straight, her mouth small, and slightly opened. The young woman is looking far away in front of her, her expression is gentle, thoughtful and dreamy. Gift of Mr. Antoniadis.

7 (3264). White marble. *Female head* with very complicated hair-dressing. She is wearing a wig formed of numerous

tresses arranged in rows one above the other, which hide her ears and part of her cheeks. To the right and left, placed over the wig, at each side of the face, are hanging a lion's head and an ox's head. The wig is surmounted by a circular crown, the outer surface of which is decorated with large dots in high relief; a thick wreath of flowers surrounds the crown, and there is a crescent above the forehead. Might this not well be an image of a Ptolemaic Queen as a goddess?

8 (3265). Limestone. *Female head* with a richly curled head-

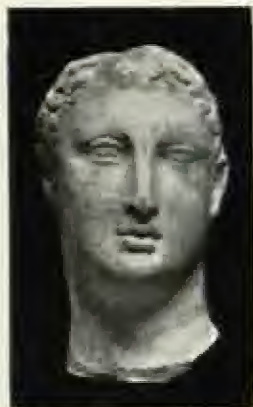


Fig. 35.



Fig. 36.

dress, surmounted by a crown, ornamented with a solar disc between two horns. The eyes were inlaid. Probably the portrait of a queen as a goddess.

15 (3270). Coarse-grained white marble, height 0 m. 147, the face 0 m. 10. The back part of this head is left in the rough (it was probably finished in a different material); but the face is in a perfect state of preservation. Traces of the circular diadem are to be seen around the hair. The head is slightly inclined towards its left, the broad forehead is not quite straight, but makes a projection towards the root of the nose, which is straight and regular. The eyes are not deep-set, nor are the pupils marked. The mouth is small, the upper lip slightly raised; the neck is thick, and Adam's apple

shows plainly. At first sight, the gentle expression and delicate features might lead us to think it a portrait of a woman (a thickness of the neck is characteristic of the women of the royal family); but in reality it is the portrait of a man, and I do not hesitate to recognise in it one of the Ptolemies, and more precisely Ptolemy II. in the flower of his age (fig. 85-86).

- 15 (19122). In my opinion, this bust is a portrait of Ptolemy III. (fig. 87-88).

BIBLIOGRAPHY. — *Rapport sur la marche du service du Musée pendant 1910-1911*, p. 16, PL. VI.



Fig. 87.

- 10-12. Three portraits of Ptolemaic Queens.

- 11 (3274). White marble, height 0 m. 115, the face 0 m. 063. *Head of a woman* slightly turned to her left, wearing a crown. The face and neck are framed, as it were, by the upper part of a rich veil which, drawn over the top of her head, falls in large folds over the back of it and on her shoulders to right and left. This is in all likelihood, a Ptolemaic Queen. (It is only necessary to compare the coins of the Ptolemies to be convinced of this). Probably Arsinoë Philadelphus (fig. 89).

- 12 (3275). White marble, height 0 m. 185, the face 0 m. 12. *Female head* a little turned towards her right (fig. 90). Her hair is divided in the middle of her forehead and is waved over her temples; numerous cylindrical curls cover her ears and the back of her head. These curls are arranged in superimposed rows down to her shoulders. Her face is of a perfect oval with full, but aristocratic features.



Fig. 88.

The coronet resting on her hair indicates that this is a portrait of a Queen. I regard it as the portrait of Berenice II, wife of Ptolemy III.

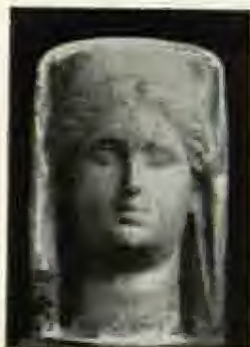


Fig. 89.

In the upper shelves of the same glass-case A, left section. 23-28.

Other small female busts of the Hellenistic epoch (see no. 25, of good workmanship) of soft forms and vague, enigmatic expression.

On the lower shelves, 20 (3282). Coarse-grained white marble, height 0 m. 15. *Bust of the god Pan.* The animal-like nature of this divinity is rendered with marked realism.

21 (3284). *Head of a Faun*, crowned with flowers, very realistic.

22. *Head of an old Faun*, of remarkable execution.

- 23 (3336). (On the pedestal): Nummulitic limestone, height 0 m. 33, the face 0 m. 22. *Realistic Portrait of an aged man*, with neither beard nor moustache, wearing a felt cap adhering closely to his head. His rather coarse features are very individual. It is evidently a portrait of a warrior (Macedonian?). From Alexandria (Gabbari).

BIBLIOGRAPHY. — SCHWIDER, *Necrop. von Kôm-ach-Schak.*, p. 223; REINWACH A. J., *Les Galates dans l'art alexandrin*, p. 25, fig. 35.

- 32* (3337). Plaster, height 0 m. 48, the face 0 m. 22. *Male Bust*, naked, with neither beard nor moustache. The beautiful face has a pensive expression; it is turned a little towards the left. The hair is abundant and curled, the forehead rounded. The eyes, rather large, have slightly protuberant pupils. The nose is regular, the straight mouth wellmoulded, with fine lips. The upper half of the face is rather broad when compared with the lower half. The features have marked individuality.



Fig. 90.

lity, and are those of a distinguished young man in the flower of his age (fig. 91). This bust was found over a sarcophagus along with the other plaster bust that faces it.

- 33 (3339), height 0 m. 55. Here we have a young man with coarser features than those of the preceding bust. The face is larger, flatter, and the neck thicker. His eyes have their pupils enhanced by a circle, and their iris by a mark in the shape of a star. The former young man was unclad, this one is dressed in tunic and mantle (fig. 92). Judging from the conditions of their discovery, these two busts may be attributed to the Antonine period. From Alexandria (West Necropolis).



Fig. 91.

- 24 (3338). (Pedestal): White marble, height 0 m. 34, the face 0 m. 30. Part of the cornice of a building has been used for this *realistic head*, with its somewhat coarse, characteristic



Fig. 92.

features. As a matter of fact we can still see on the back some architectural mouldings. The hair had to be carved separately and stuck on like a wig. The manner in which the base of the neck is cut shows clearly that the head was to be fitted on a statue.

- 28 (3344). (On the bracket by the side of glass-case D). Bluish marble, height 0 m. 30. *Male head*, with a thick, curly beard and long moustaches. Broad wrinkled forehead, with a noticeable projection above the nose. The eyes, which are very deep-set, have an expression of dominating force. This head must certainly have belonged to a statue of Hercules. It is a fairly good piece of work, but it is in a bad state of preservation. From Alexandria.

Small glass-case D. 1. White marble, height 0 m. 09. *Male head* with long beard, long moustaches, and with long hair like a woman's. Dionysus, or Esculapius. From Alexandria. Nos. 4-8. Tarsi of Hermaphrodites; no. 7 displays good workmanship.

Glass-case D. 1. White marble, 0 m. 25. In this *Portrait of an aged woman*, very emaciated and with characteristic features, some have sought to recognise a portrait of Cleopatra to-



Fig. 33.

wards the end of her life. This identification is at least very doubtful; but the determined expression of the face is really remarkable. The parallel tresses of her hair are roughly worked, her small forehead is crossed by a furrow, her eyebrows are extremely prominent, her eyes are hollow and of an oblong shape and the pupils are not marked. The nose has an aquiline curve, the mouth is broad, the lips thin, while the shrunken cheeks reveal the outline of the jaw-bones.

BIBLIOGRAPHY. — See *Rapport sur la marche du service du Musée pendant 1910-1911*, Pl. V, fig. 17.

On a base: no. 33 (3357), height 0 m. 55. Greenish granite. *Colossal head* of a young king with diadem and nraeus, but without the double crown of Lower and Upper Egypt. Some people identify it as Ptolemy V, others as Alexander IV, posthumous son of Alexander the Great. In any case it is a fine specimen of Graeco-Egyptian sculpture executed in accordance with the native canon. The eyes were inlaid.

BIBLIOGRAPHY. — See *Bull. Soc. Arch. d'Alex.*, n. 7, p. 48-49.

60. *Colossal head of Ptolemy IV Philopator* adorned with the

double crown. This head was found at Abukir, then transported to Bulkeley (Ramleh) on to a piece of ground which afterwards became the property of the late Sir Armand Ruffer, who kindly ceded the head to the Museum. The eyes of the statue were inlaid. It is without either beard or moustaches, but with curly side-whiskers like those that are seen on the coins of Ptolemy IV.

BIBLIOGRAPHY. — See *Bull. Soc. Arch. d'Alex.*, n. 7, p. 49-50; Cp. Blum G., *Princes hellénistiques*, in *Bulletin Corr. Hellén.*, 29 (1905), p. 17-21.

Glass-case C. Plaster, height 0 m. 30. *Portrait of a Libyan* (fig. 93). This is a portrait of a young man of a non-European race. His short hair falls over his forehead in flat locks; the eyes are large and protruding. The cheek-bones are prominent, the nose strong and broad; the mouth is shown by a thin and almost straight line. The chin is wide and powerful; a short thin moustache covers his upper lip; a fine, short, curly beard frames his face. Perhaps from Cyrenaica.

In the same glass-case, marble heads of *Zeus Serapis*, also a small limestone statue of Serapis sitting on a throne, his head surmounted by a modius ornamented with ears of corn in relief. The workmanship of this statue is very mediocre, but it has a certain importance as it is evidently a copy of the celebrated statue which was placed in the Serapeum. From Alexandria.

BIBLIOGRAPHY. — See *Rapport sur la marche du service du Musée 1910-1911*, p. 12-13, Pl. II, fig. 4-5.

In the small glass-case E, notice No. 19, a minute portrait, in gloss-paste, of the *Emperor Augustus*.

On the brackets: No. 50 (3233). Green granite, height 0 m. 28. *Bust of a statue* with pillar behind. A bearded man, with a flat face, a wrinkled forehead, the muscles swollen and projecting on each side of the nose, the eyes large and deeply set; his expression is unpleasant.

51 (3367). White marble, height 0 m. 35, the face 0 m. 25. This head has been identified as a *portrait of the Emperor Hadrian*. It was found at Alexandria, and no doubt formed part of a statue.

55 (3371). White marble, height 0 m. 42. *Portrait of Septimius Severus*. The shape of the skull is long and narrow; the abundant hair is long and crisp; a fine and long curly

beard surrounds the face. The forehead is broad, the pupils of the deep-set eyes are shown by a circle, while the iris is marked by a small crescent-shaped hole. The straight nose is rather broad at its base. The head is slightly turned to the left. The expression is thoughtful. From Alexandria (fig. 94). 52 (3374). White marble, height 0 m. 35, reckoning 7 cm. for the neck. *Head of a young man with abundant, curly hair.*



Fig. 94.

At the cheek-bones the face is remarkably broad, but the cheeks themselves recede a little. The iris of the eye is marked by a circular hole. This head has been identified as a *portrait of Marcus Aurelius*, in his youth.

Large glass-case B, to the right. 35-45. *Busts and heads of Serapis*. No. 42 is provided with a calathus; 38, a large ring in marble bearing a bust of Serapis in relief in the place of the bezel of the ring. No. 45, in black stone, imitates the colour of the statue in the Serapeum and harmonises with the sombre character of the god, who was look-

ed on as the king of the lower regions.

Central section of the same glass-case: 20-24. Five small heads representing *Alexander the Great* in a more or less idealised manner. No. 20 in white limestone is of sketchy workmanship, 22 seems to be a copy, in reduced proportions, of an original by Lysippus, the favourite sculptor of the Macedonian Conqueror. The portrait has a sweet expression, dreamy and almost weak, as also No. 23, found at Kôm-el-Chogafa. No. 24, on the contrary, which corresponds well with the description of the portrait of Alexander given by Plutarch (see under No. 16^a), expresses an almost painful strain of thought, energy and will. The forehead is nearly divided in half by a horizontal furrow. From Alexandria (fig. 22, p. 29).

24 (3408). White marble, height 0 m. 28. The right half of an *expressive head* of an aged bearded man, with wrinkled brows, deep-set eyes, and pronouncedly arched eyebrows. This head formed part of a statue of *Hercules*.

27 (3409). White marble, height 0 m. 13. *Smiling head of a child*, turned to the left, with dimpled cheeks, high round forehead, deep-set eyes, small mouth open enough to allow the teeth to show; the chin is small and round. From Alexandria.

Left section of the same glass-case. On the top shelf, notice the head of a child No. 4, interesting because of the ornament which hangs from its hair on to the forehead; it is formed of a small gold plaque, from which three gold disks were suspended. A large round hole filled with lead on the top of the head must have been used to fix a metal ornament. From Alexandria (Native Hospital).

Middle shelf. 9 (3418). White marble, height 0 m. 215. The front portion of an *old man's head*, with neither beard nor moustache; the forehead is broad and wrinkled; the arched eyebrows are drawn together as if in thought or preoccupation. From Alexandria.

16 (3472). White marble, height 0 m. 265. The hinder half of a *torso of Venus*. Only the part from the base of her neck to the thighs is preserved. There are some remains of hair on the shoulders. This torso, of exquisite workmanship, shows the goddess in the prime of beauty.

In the lower shelf, numerous *headless statues of Venus*, representing her either nude, or in the act of wrapping herself in her mantle on leaving the bath. No. 65 (3446) is the best of these. White marble, height 0 m. 30, from Aschmunein.

An image of Venus was used to decorate the nuptial chamber of nearly all young married couples. This explains why so many statuettes of this divinity (in marble, bronze, and terracotta) are found in the houses of provincial towns.

BIBLIOGRAPHY. — REINACH S., *Répertoire*, II, 334, 6 = Inv. 3418; 335, 6 = Inv. 3420; 336, 8 = Inv. 3461; 339, 4 = Inv. 3421; 371, 4 = Inv. 3444.

Pedestal: 35 (3240). White marble, height 0 m. 30. The front half of a *Serapis head*, rather weak in execution and expression. The hair, beard and moustaches are carved superficially and give no impression of movement or life. The features are regular, but somewhat flat.

BIBLIOGRAPHY. — AMELUNX, R. A., IV series, I, 2, p. 189.

- 36 (3463). White marble, height 0 m. 30 (fig. 95). The head of Zeus, placed close by, is very life-like and full of expression, in spite of the absence of the hair and beard, which may have been worked separately in plaster. The broad forehead is high, and is marked by a deep horizontal furrow and by large humps which give him an expression of profound thought and energy. The eyes are deep-set, the nose strong and straight, the mouth sensual. This head has been compared with another Zeus Head in the Naples Museum. The type of it also recalls the Zeus of Otricoli.



Fig. 95.

BIBLIOGRAPHY. — SEYERLING in BAUCKHAUS, *Denkmaeler*, no. 605.

- 37 (3464). White marble, height 0 m. 30. This *diademed* head of Zeus (or of Serapis) is of poor workmanship, but nevertheless the expression is full of force and majesty.

Glass-case F. Some little winged Cupids standing up with a bird in their right hands (3483-3486), or sitting down holding a goblet with their right hand (3503), should be noticed amongst these small bronzes. No. 3494 (fig. 44,

p. 111) is a well-carved and complete example of the monster *Cerberus* with his three dogs's heads (the lateral heads, smaller and of narrower shape than the central head, really resemble the heads of serpents), and with serpents twisted round his legs and chest. No. 3502 (fig. 46, p. 113) reproduces another type of the same monster, namely a dog or a lion with the serpent rearing itself up on his head, and wearing the *modius* or *calathus* of Serapis.

- 38 (3465). White marble of a coarse grain, height 0 m. 32, the face 0 m. 18. An *unidentified bust*, which formed part of a statue. It is a portrait of a young bearded man; he is looking to his right, his head lightly inclined towards the right shoulder. His features are characteristic and coarse. The structure of his head is broad, the planes of his face meet in irregular lines. The cheek-bones are large and pro-

minent, the lower lip and chin are rather retreating. He has a mass of curly, untidy hair. The beard which surrounds his jaws and chin is short and fine, and has not been carved in relief. The rectangular forehead comes down in a straight line to the broad strong nose. The pupils of the eyes are not marked. From Alexandria (Kôm-el-Chôgafa).

BIBLIOGRAPHY. — SCHWARTZ, *Kôm-esch-Schutâfa*, v, vii, Pl. XLIX-1.

39 (3369). White marble, height 0 m. 33. *Colossal head of a goddess.* The hair was

worked separately; in fact, what is seen at the top of the forehead and on the temples is merely sketched, and moreover the broad, deep cavity existing in the upper and hinder part of the head must evidently have been used for the attachment of the part of the skull which is now missing and of the coiffure with its metal ornaments. A diadem in metal was probably affixed to the furrow surrounding the right temple. There are holes in the lobes of the ears, no doubt to suspend earrings. The forehead is broad, triangular, and rounded. The eyes are very large, of an almond shape, with no marks on the pupils. The mouth is comparatively small, half-opened, and the lips a little fleshy. The face is oval, and the expression is sweet and smiling. Good workmanship. The nose has been restored. From Alexandria (?).



Fig. 96.

40 (3469). White marble, coarse-grained, height 0 m. 31, the face 0 m. 19. *Head, detached from a statue of a priest (of Serapis?).* Portrait of an aged man, thin, and without beard or moustache. Long wavy hair falls over the ears. The high forehead is furrowed by wrinkles. The eyes have their pupils marked by a circle, and the iris by a fairly deep mark in the form of a crescent. The expression of the face is serious and thoughtful. It recalls the expression of the ascetic priests we saw in Room Eleven (Nos. 42 and 60). The head is surmounted by a crown, which may be supposed

to represent metal crown, formed of two bands soldered one to the other, and ending above in small arcs open at the top. This diadem was ornamented in front, at the top of the forehead, with a kind of medallion in relief, containing a star enclosed in a circle; an emblem worn by the priests of some oriental divinities. From Alexandria (Kôm-el-Chogafa) (fig. 96).

BIBLIOGRAPHY. — SCHREIBER, O. C., p. 254-256, Pl. XLV-XLVI.



Fig. 97.

On the shelves: *four female heads*, with characteristic expressions.

- 41 (3470). Yellow limestone, height 0 m. 22. *Young woman* with a small face and irregular but pleasant features. The hair in small and numerous curls frames the temples and covers her ears. A mantle or veil covers the upper and hinder part of the head, falling behind it on to her shoulders. The forehead is small and rounded, her rather large eyes have their pupils marked by a circle. The nose is slightly turned up, her chin is round, small and prominent.

Good example of the realistic style.

- 42 (3471). *Young woman* more than a little plump, with a round, fat face. The eyes are large, and prominent: the pupils are not marked. The coiffure is rather complicated; one curl is carried over the top of the head at right angles to the forehead; others are waved parallel to the forehead; while other tresses hang down below the ears, which they leave entirely exposed, and behind the neck.
- 43 (3472). Height 0 m. 25. This *head* has almost virile features; the waved hair, parted at the middle of the forehead, falls over the temples in broad tresses and, covering half of the ears, is knotted up at the nape of the neck.
- 44 (3473). White marble, height 0 m. 35, including 13 cm. for the neck. This must have formed part of a statue, larger than life, representing a woman with a robust and roundish

face. She is turned slightly towards the right; the pupils of the large eyes are not marked; the expression is sweet yet serious.

Above the capitals placed against the small wall on the way to Room no. 11 there is a *colossal head of a man*, height 0 m. 60, of white marble (the top and the back of the head are missing). It is of semi-Egyptian style, and was probably used as a model in a sculptor's studio. Gift of Tigrane Pacha

In the passage between Rooms 11 and 12:

- 1 [3226]. Coarse-grained white marble, height 0 m. 23, the face 0 m. 17. This is a *portrait of a youth*; its realism is very true to life and yet graceful. He looks towards his left and wears a serious expression. The head is of dolichocephalic shape, the back part prolonged like a pear, the summit of the forehead prominent. The pupil of the eyes is not marked. The hair is simply rough-sketches. Schreiber considers this to be a portrait of an Egyptian child, but he might equally well be of Greek or Roman origin. From Alexandria (Kôm-el-Chogafa) (fig. 97).



Fig. 97.

BIBLIOGRAPHY. — SCHREIBER, O. C., p. 269, Pl. LIII-LIV.

- 2 [3517]. Coarse-grained white marble, height 0 m. 21 (of the cranium), 0 m. 14 (of the face). *Portrait of a child* between three and five years old with abundant hair tied up in a knot on the top of its forehead and falling on to its temples and behind its neck in long curls. It is a well-nourished child, with irregular but sympathetic features. From Alexandria (Kôm-el-Chogafa) (fig. 98).

BIBLIOGRAPHY. — SCHREIBER, O. C., p. 270, Pl. LV-LVI.

- 3 [3516]. Coarse-grained white marble, height 0 m. 38, the face 0 m. 135 (fig. 99). *Portrait of a young woman*, in

a perfect state of preservation and of remarkable beauty. She is looking towards her right, into the distance. Her eyes, which seem almost veiled, have neither their pupils nor iris marked. Her nose is aquiline, making a distinct angle with the plane of the forehead. The expression of the face is serious and sad. Her very characteristic features do not possess perfect regularity, but are nevertheless aristocratic and delicate without being meagre. The *coiffure*, which consists

of a thick arch of small curls round the forehead, had been brought into fashion by Julia, daughter of Titus. From Alexandria (Kôm-el-Chogafa).



Fig. 96.

BIBLIOGRAPHY: — SCHRAMM, *o. z.*, p. 266, Pl. XLVII-XLVIII.

- 4 (3225). Coarse-grained white marble, height 0 m. 37, the face 0 m. 22. A bust which must have formed part of a statue. *Portrait of a woman*, still young, and with refined features. The coiffure is identical with that seen on the coins of Julia Soemias, the famous mother of Heliogabalus. The hair is parted in the middle of the fore-

head and falls in symmetrical waves over the temples, then, leaving the ears completely exposed, is gathered together at the back of the neck into a flat, thick chignon. On account of this coiffure it has been suggested that this is a portrait of Julia Soemias herself.

Towards the centre of the Room:

- 27 (3319). White marble, height 0 m. 23. This is a *statuette of Venus*, headless, with its arms and legs broken half way up, and though it does not reveal any extraordinary technical skill, yet it produces an agreeable impression. The goddess is

represented nude, after her bath, in the act of putting a sandal on her left foot.

In the centre of the Room:

- 30 (3250). White marble, height 2 m. 15 (fig. 38, p. 96). A colossal statue of the Emperor Marcus Aurelius. The Emperor is presented full-face, standing upright, slightly turned to the right. The weight of the body rests on the right leg, the left leg is bent and drawn back. The Emperor is bare-headed, clothed with the Imperial cuirass as a military commander, and decorated with the commander's scarf. The cuirass is of the type that has leather fringes round the shoulders and hips, and is decorated with several subjects in relief. At the top of the breastplate, the Gorgon's head; below the Gorgon, two winged griffins. On the section beneath the belt there should be an eagle, but this has been removed in the Christian period and replaced by a sunken cross. The lower edge of the cuirass is cut in the shape of a scalloped fringe, each scallop being decorated either with an animal's head or with a conventionalised flower in relief. We notice a Gorgon's head on the piece in the middle, a sheep's head on the piece to the right, followed by a full-blown flower with four petals; on the left side an animal's head is just discernible, then a flower like the preceding, then an eagle's head. His left hand is raised to the level of the hip and the Emperor is grasping the hilt of his sword; the right arm rests on a cornucopia which rises from the ground near his right leg. His mantle, knotted on the left shoulder, is gathered up under his left arm, and falls down his left side, almost to the knee. His hair is thick and curly and a fine thick beard frames the face. The pupils of the eyes are marked by a small hole. The Emperor-Philosopher is gazing into the distance, with a gentle and pensive expression. From Alexandria (from the foundations of the Zizinia theatre). Gift of Count Zizinia.

BIBLIOGRAPHY. — REINACH *So.* *Répliques*, III, 1912.

In the passage between Rooms 12 and 13:

- 64 (3361). Coarse-grained white marble, height 0 m. 19, the face 0 m. 13. A Boy's head (of eight or ten years of age). The hair is encircled by a ribbon tied round his head and

is arranged in long curls all round his forehead. From Alexandria (Kôm-el-Chogafa).

BIBLIOGRAPHY. — SCHUBERT, *o. c.*, p. 208, Pl. L-LII.

On the bracket to the left:

65 (3362). White marble, height 0 m. 28. *A head*, which, with its thick and curly hair, irregular features, large eyes, retreating temples, thick nose and fleshy lips, represents a young man of non-European race.

On the bracket to the right:

67 (3360). White marble, height 0 m. 12. *Young woman* of a type that is foreign to Egypt; her forehead is low, her eyes are prominent, her face is small and devoid of expression, the hair is dressed in flat, parallel curls along the forehead and gathered behind into a round chignon above the nape of her neck.

ROOM 13.

Glass-case A. Specimens of the different qualities of marble, granite, alabaster, porphyry, etc., collected during the excavations within the bounds of Alexandria.

Glass-case F. 1 (19079). *Small torso of an athlete*, of very careful workmanship. The anatomy has been well-observed, the muscles are skilfully represented in relief.



Fig. 100.

2 (19081). Coarse-grained white marble, height 0 m. 17 (fig. 100). *Smiling young Faun*, or *Silenus*, turned towards the right, looking up into the distance. His thick, unkempt locks are surrounded by a heavy crown. The Faun's animal nature is indicated by his pointed ears, as well as by his coarse and vulgar features. His large wide-opened eyes have their pupils

- marked by a round hole. His half-opened mouth allows his teeth to be seen. The work shows remarkable technical ability.
- 3 (19080). Alabaster-like marble. *Torso of an ephēbus or of a diōitylos* (Hermaphrodite?). The posture recalls that of the Hermes of Praxiteles holding the child Dionysos on his left fore-arm.
- 5 (19536). Bronze, height 0 m. 145. *Head of a negress*, of a strict realism in all its details and of very careful workmanship.

BIBLIOGRAPHY. — BRUCE, H. S. B., 13, p. 42-51; OGDON-JONES, in *Ancient Egypt*, 1910, p. 144.

Above this glass-case F. A slab of limestone with a coarsely worked relief. It represents *Nemesis* clad in a short tunic; she is winged and flying or running towards the right. Her right foot, lifted up behind, is pressed on a wheel which she is evidently revolving. On a second wheel, behind the first, is placed the right fore-paw of a winged griffin, another symbolical representation (in animal guise) of *Nemesis*, goddess of jealousy and of vengeance, whose worship was so wide-spread in Graeco-Roman times.

BIBLIOGRAPHY. — PERDRIZET, P., *R. G. H.*, XXI (1898), p. 699-607; *ibidem*, XXXVI (1910), p. 248-251.

Above the large capital of granite between Rooms 13 and 15:

4. White, coarse-grained marble, height 0 m. 37. *Torso of Pan*. In spite of the absence of the head and of the goat's feet it is easy to recognise the divinity who personified the brutish, sensual life of the fields. It is well-known that the representations of Pan are of two principal types. In the one the traits of his animal nature predominate; in the other the animalism is reduced to the minimum. Our torso is of the first type. The thorax and the arms are covered with long hair, his legs are evidently those of a he-goat. A goatskin hangs from the left shoulder and envelops the left arm, thus leaving the rest of the body free and unclothed. With his left hand he may have supported himself on a curved stick. His right arm was bent against his breast; in his right hand he probably held a syrinx. There is careful work in this torso; its anatomical structure, the masses of muscles and their movements are reproduced with much precision and delicacy. I believe that this statue dates from the Hellenistic age.

Glass-case H. 1. Bronze, height 0 m. 18. *Isis*. Standing upright, in an attitude of repose, one leg advanced, her left hand lifted up holding some object (vase or fruit). She is clothed in a tunic and mantle, the two ends of which form an Isis knot upon her bosom. Her hair is arranged in thick coils, one above another, and forms a fringe on her forehead. The goddess wears a vulture-cap, surmounted by a disc inserted between two horns and two plumes. Her right arm is missing. An ordinary Graeco-Egyptian type.

(Comp. EGGAN, *Greek Bronzes*, 27669-27672).



Fig. 101.

2. Bronze, height 0 m. 055. *Caricature of a Roman senator, or orator*, draped in his toga, with the head of a rat. It is identical, or almost so, to the statuette reproduced by CHAMPELNEY, *Histoire de la caricature*, page 121.

Glass-case D. Several torsos of *Eros*, *Hermaphrodite*, and of *Venus*.

1 (16425). *Beautiful head of a dimpled and smiling child*. The well-modelled mouth is half open. On the forehead, attached to the thick, curly hair, is a representation of a

metal ornament, formed of a small chain to which several small medallions are attached (fig. 101).

In the niches on the walls of the room: *Headless Statues of draped women* (4, 5, 6, 7).

5. White marble, height 1 m. The weight of the body falls on the left leg; the right leg is bent backwards. The tunic is made of a fairly thick material, over this is the himation, whose left end hangs over the left shoulder, while the other end drawn round the back under the right armpit, also finishes on the left shoulder.

6. Height 1 m. 18. The weight of the body is borne by the right leg, while the left is bent backward. This woman is

clad in a tunic of fine material with innumerable vertical folds. The mantle, of which one end lies on the left shoulder, descends behind the back, is drawn over the right hip, gathered up together in front and held in place by the left hand. In consequence it does not cover the right arm and breasts, permitting us to observe that the short sleeve of the tunic has its edges not sewn together but merely fastened by several clasps.

7. Height 0 m. 90. *Young woman standing upright.* The weight of the body rests on the right leg, the left leg is bent back sideways. She wears a tunic and mantle, the right end of which is thrown over her left shoulder; the right arm, which was raised in order to carry out this movement, is bent against her bosom and caught in the folds of the material. The pose is graceful and elegant, but the workmanship is heavy and without *finesse*.

In the middle of the room, on a high base:

- 1 (3608). White marble, height 1 m. 90. *Statue of an Emperor.* The scarf of a commander lies across his breastplate which is not decorated with reliefs. The head of Septimius Severus has been inserted into the shoulders but does not belong to this statue.

BIBLIOGRAPHY. — REINACH *Σ*, *Répertoire*, III, 150₆.

2. White marble, height 0 m. 71. *Base of a Statuette of the Goddess Isis* dedicated by a certain Dioscorus, his wife, and his children, for benefits received. On the sides of the base two serpents are carved in relief. From the island of Maharel-Chaaran. (Mariut).

Near the entrance of room 14:

3. Limestone, height 0 m. 63, width 0 m. 40. *Funerary Næos with lotus columns.* At the entrance were two figures in high relief, which to-day are in a bad state of preservation. To right and left on the side walls, are two Anubis dogs as guardians, carved in high relief; on the back part of the næos is a representation of a door standing ajar. (See SCHREIBER, *Köm-esch-Schukdfo*, p. 174-175).

ROOM 14.

All that could be saved of the so-called *Mosaic of Medusa* has been arranged in the pavement in the middle of this room. The mosaic stood originally on the Mount of Olives (Gabburi) and a description of it was published in the *Rev. Arch.*, 1846. At that time it was in a state of perfect preservation. All that now remains (length 2 m. 24, width 2 m. 20) formed part of the central compartment of the three which composed the entire mosaic. In the centre a head of a winged Medusa (now altogether vanished) surrounded by an aegis or Gorgoneion. This mosaic, composed of small polychrome cubes, is of fairly good workmanship.

Against the wall at the back :

(3661). White marble, height 1 m. 82. *Statue of a Roman orator or writer.* To his right is a *cista* filled with several *volumina* (papyrus rolls). He is holding a roll or a *mappa* in his left hand. The weight of the body rests on the right leg, the left is bent and slightly in advance of the other. He is dressed in a tunic and a large mantle (*toga*) which envelops the body, leaving part of the breast uncovered. His right hand, on a level with his breast, is resting on the folds of his toga. This statue was found at Aschmounein (Hermopolis Magna).

In this room and in the next are exhibited most of our fragments of architecture, almost all of which unfortunately come from accidental finds. Except for the funerary stelae, none of the other fragments have been found *in situ* with the rest of the edifice of which they formed part.

On the whole, we notice that marble was not frequently employed; we may even say that it was a rarity, and that the materials most often used were nummulitic limestone and soft yellow limestone like that of Mex.

Nummulitic limestone, on account of its irregular surface and the difficulty of giving it a polish, did not allow of delicate detail, so it was covered with a layer of stucco and then decorated with the help of polychromy. This technique was also used for the Mex limestone. This limestone, which is coarse, lent itself nevertheless to the utmost exigencies of the sculptor's hand and thus enabled the architect to employ a some-

what intricate style of decoration, in which polychromy could be used with the happiest effect.

BIBLIOGRAPHY. — SCHREIBER, *Römisch-Schöneke*, Chap. XIX; DELBROCK, *Hellenistische Bauten in Laßum*, Strassburg, 1908, II, p. 130; 149; 157 sq.; 164 sq.; 166 sq. See also: E. WIGAND, *Baalbek und Rom, die römische Reichskunst in ihrer Entwicklung und Differenzierung*, in *Jahrbuch des Instituts*, XXX (1912) par p. 37 and foll.

- 2-4 (3664, 3668, 3671). Limestone. 2-3. Two capitals and a portion of half-columns which correspond. 4. Couple of half-columns and capitals of the same type. The columns are formed of sheaves of papyrus and lotus stalks, and the capitals, of the blossoms of the same plants. This floral type of column and capital was much employed in the Graeco-Roman period. Traces of polychromy (light red, yellow). From Alexandria, (rue Sultan Hussein, ex-rue d'Allemagne, foundations of the Maison Levi et Francis).
- 5 (18873). Limestone and plaster. Upper part of a *niche* or *edicula* with small, carved, hexagonal compartments; the cornice is decorated with a frieze of long denticles and with a *gracca*. From Alexandria (Mafrusa).
6. Limestone, height 1 m. 38. Door of a *loculus* (fig. 102), in imitation of a temple entrance. While the pediment is in the Greek style, all the rest recalls Egyptian art. Two columns support a frieze with a double *epistylum*, the upper half of which is decorated with winged agathodemons in relief, placed to the right and left of a bouquet of lotus. The pediment is triangular, without acroteria. The façade of an Egyptian temple is represented in relief on the slab which fills the doorway; it is surmounted by a high frieze of *uraei* to front, their heads ornamented with the solar disc. In the centre of the façade is a pretty bunch of five lotus flowers. Below this door is the limestone table, reconstructed as it stood in the tomb; it must have served for the reception of funerary offerings. From Mafrusa (Western Cemetery). — Two alabaster *Sphinxes* (length 0 m. 56) have been placed on this table, the one is holding an altar between its front paws, the other a seated statuette of Osiris. A third *Sphinx*, of marble, formed part of a cubic block which was used to support the large sarcophagus exhibited in room 17, to the left of the door opening into the garden-courtyard.

High up, in the middle of the wall, fragment of the cornice of an edifice, decorated with lozenge shaped mouldings.

Glass-case B. *Capitals, volutes of capitals, cornices* with remains of polychromy (blue, pink, yellow). From Alexandria.

Glass-case A. 1-2 (top shelf). Two *Corinthian capitals* very well carved, with remains of polychromy. From Alexandria.
3. *Papyrus-shaped Capital*.

In the centre of the wall to the right of the entrance:



Fig. 102.

10 (3640). Limestone, height 0 m. 80, width 0 m. 70. The closing slab of a *loculus*. It bears, in relief, the representation of a double folding door, each half divided into two panels; on each panel is a knocker shaped as a lion's head holding a ring.

ROOM 15.

At the entrance of room 15. Green granite, height 0 m. 50. *Capital* of a *Corinthian* type with smooth leaves and volutes. Ptolemaic period. From Alexandria (Native Hospital).

It is easy to observe in the rich collection of capitals placed together in this room that the Corinthian type with its secondary varieties absolutely predominates (fig. 103, 104).

Few Ionic capitals are met with in the architecture of small



Fig. 103.

edifices (no. 45), though we have some beautiful examples in monumental architecture (see room 16). Doric capitals are even rarer. — The Corinthian capital is of the Hellenistic type: the lower half decorated with acanthus leaves and the upper with two volutes opposed to one another. A stalk passes between the two corymbes supporting a full-blown flower in the



Fig. 104.

of Egyptian architectural types and sometimes a mixture of Greek and Egyptian motifs. The most interesting specimen in this respect is capital No. 2 (on a small cement column). This may be described as Corinthian, but, mixed to a few acanthus leaves and the corymb we find the lotus and the papyrus as well as the uræus serpent (fig. 105).

9. Limestone coated with stucco. *Cornice* of a door. On the concave moulding two Horus falcons, facing each other, and behind them two crowns of Lower Egypt. Above, a frieze composed of uræi. Traces of painting.

10. Limestone, height 0 m. 75. *Pseudo-door* of a tomb; two columns composed of sheaves of papyrus and lotus, with lotus-shaped capitals, support a high cornice, crowned by a frieze of uræi. In the centre is the frame-work of a door in the Egyptian style.

8. Limestone, height, 0 m. 80. *Sacrificial Altar*. The base is supposed to represent a quadrangular edifice larger below than at the top. On the front surface is a half-open door with two leaves; to the left a niche; to the right a wide-open door.

centre of the cornice of the capital (23rd, 62, 65); the volutes are often divergent (34, 37, 40). Sometimes vine-leaves are mingled with acanthus leaves (62). The material is very often white limestone, sometimes nummulitic limestone; and all retain more or less evident traces of polychromy. In many of the capitals one may sometimes see, specimens



Fig. 105.

In a wooden frame: 68 and 69. Several fragments of small cornices in stucco, decorated with reliefs representing either griffins confronting each other, with a conventionalised palmette between them, or winged sphinxes, also confronted, or bucrania and palmettes. Fairly fine work of the Ptolemaic period.

29. The front side of a sarcophagus decorated with a fresco painting. One nail placed in the centre and one at each



Fig. 103.

end support a long rich festoon of flowers bound by a thin long ribbon. In the central portion is a comic mask suspended to the ribbon. In the space within the two loops of the festoon, two cocks are painted, vis-à-vis, ready to attack one another. A clever bit of work (2nd century A. D.). No. 50. Another portion of the same tomb represents an architectonic perspective.

Above, on the walls:

68. White marble. Cornice of a portico, dedicated (to an Emperor?) by the city, η $\pi\acute{o}\lambda\iota\varsigma$.

69. *Shaft of a column* in limestone encased in a fine coating of stucco, smooth in the upper part and fluted in the lower. The Corinthian capital, decorated with leaves and stalks of acanthus and with corymbes, is well-preserved and retains evident traces of polychromy (red, yellow, blue). From Alexandria. (Hadra) (fig. 106).

Capitals Nos. 3, and 70-71 also retain very marked traces of polychromy.

ROOM 16.

At the entrance: *Two lion's heads* forming water spouts.

To the right of the entrance:

1. Placed upon the shaft of a granite column (height 1 m. 45, diam. 0 m. 90) bearing a Latin inscription in honour of T(itus) Longæus Rufus, prefect of Egypt in 185 A. D., are two large capitals of Corinthian type, in nummulitic limestone (width of each side at the top 1 m.), the lower half decorated with acanthus leaves, the upper half with confronting volutes. In the middle of the upper edge is a large open flower. The corners are each decorated with a large leaf curled over into volute. From Alexandria.
- 4 (3876). White marble, 0 m. 45. *Torso of a nude male statue* (end of a chlamys visible on the left shoulder) representing a divinity or a hero. The muscles of the chest and abdomen are rendered with force and truth. The head and the arms were worked separately. The back was not worked; it is cut vertically and shows a square cavity. The statue must have formed part of a group, probably placed on the tympanum of a temple. From Alexandria.
- 5 (3868). White marble, 1 m. 10. *Torso of a statue of a Maenad* almost nude. The nebris (fawn skin) is fastened on her right shoulder and covers only her right breast, part of her body and her left thigh. The artist has sought to represent a woman in the first flush of youth. Her breasts are round, well-shaped, erect and firm, her forms elegant, slender and at the same time robust.
- 6 (3863) White marble, 1 m. *Torso of an unfinished statue* of a god or of a hero. He is almost nude; the chlamys which is clasped on his right shoulder was thrown over his

back. One can still see the points fixed by the sculptor to guide the workmen when rough-hewing the statue. From Alexandria (from the excavations for the foundations of the Zizinia Theatre).

On the marble bracket above the previous statue:

7 (3874), 8 (3903), 9 (3801). *Three headless statuettes of A-*



Fig. 107.

lexander with the aegis. The Conqueror as a deified hero is wearing a large aegis fastened to his right shoulder, leaving uncovered his legs below the knees, and his right side and right arm. No. 8 is the best example, also in the best state of preservation. From Alexandria.

BIBLIOGRAPHY. — PERNERET P., *Un type inédit de la plastique grecque, Alexandre à l'épée*, in *Monuments et Mémoires Piot*, t. XXI, 1er fasc.

10 (3870). White marble, 1 m. 17 without the head, which

does not belong to it. *Statue of a woman* dressed in a tunic fastened by a girdle under her breasts; she is also wearing a mantle. She is standing upon a pedestal holding a cornucopia in her left arm. (Isis-Tyche?).

BIBLIOGRAPHY. — REINACH S., *Répertoire*, III, p. 792.

- 12 (17838). On a column of greenish granite: Coarse-grained white marble. Remarkable bust of *Demeter-Selene*, with diadem and veil; two horns on her forehead. Her head is inclined to the right of the spectator, her large eyes are well formed, the pupils marked by a circle, and the iris hollowed out (fig. 107).

- 13 (3875). Coarse-grained white marble, height 1 m. 30. *Statue of a draped woman*. The tunic is bound by a girdle below the breasts, the mantle is thrown round the body with a graceful movement. The lady is represented with her right foot advanced in the act of walking; with her right hand she holds up her tunic so as not to let it trail on the ground. The right arm was worked separately. From Alexandria (Sidi-Gaber).

BIBLIOGRAPHY. — REINACH S., *Répertoire*, II, 6624.

- 14 (3871). Fine-grained white marble, height 1 m. 15. *Young nymph* who, with her two hands, must have been holding the handles of a vase resting on the tree-trunk before her. From Alexandria.

BIBLIOGRAPHY. — BRACCIA, *B. S. A.* 1, p. 77, fig. 21.

- 15 (3879). Coarse-grained white marble, height 2 m. 10. *Statue of a Roman lady* dressed in chiton and himation. She is standing upright, facing the spectator. The weight of her body rests on her right leg, her left is drawn back. This is a funerary statue. It was discovered in the cemetery attached to the quarters of the Roman Legion encamped at Nicopolis. (Mustapha Pacha).

BIBLIOGRAPHY. — REINACH S., *Répertoire*, II, 6624.

- 16 (3880). Fine-grained white marble, height 0 m. 63. *Torso of a young man as a hero*, the body almost nude, the chlamys thrown over his back. This fragment of a statue reveals a remarkable delicacy of execution.

- 17 (3881). Yellow limestone, height 1 m. 20. *Torso of Venus* very much damaged, but of good workmanship. The upper part of the goddess's body is naked; from a sense of modesty or perhaps of cold on leaving her bath, she is trying to hide her breasts with her left hand and arm, while her right arm is lowered to lift up her clothes lying at her feet. From Alexandria.

On the marble shelf above this Venus:

- 18 (3869). Height 0 m. 50. *Colossal bust* of some unknown person (divinity).
 19 (3871). Height 0 m. 58. *Colossal bust of Selene*, recognizable by the tips of the horns growing out of the forehead.
 20 (3882). Height 1 m. 45. *Headless statue of a woman* clothed in a chiton with long *apophytigma* and in a mantle draped so as to leave uncovered her right side and left breast. She is represented standing on a base, facing the spectator. The weight of her body rests on her left leg; the right leg is slightly bent. The following inscription is engraved on her right knee: 'Αμμώνιος Ἀπολλωνίου ἐκείνῳ, Ammonius, son of Apollonius, is the author of this work.

BIBLIOGRAPHY. — VON BIRNBAUM, *Die Griechisch römischen Altertümer im Museum zu Cairo*, in *Arch. Anzeiger*, 1909, p. 304; REINACH S., *Repertoire*, III, 132₉ (not 11).

- 21 (3885). On a column of greyish granite: Coarse-grained white marble, height, 0 m. 80. *Colossal bust of a priestess of Isis* (probably a queen). Unfortunately the surface of the marble is corroded. The eyes were inlaid. Over her chiton she is wearing a fringed shawl fastened in the Isis knot on her bosom. From Alexandria.
 22 (4780). Limestone, height 1 m. 40. *Headless statue of a priestess of Isis*. On her left arm she is holding the *situla*, the vase containing sacred water. The *situla* and the *sistrum* (see page 164) constituted the characteristic instruments of this divinity. The *sistrum* was probably in the missing right hand. Besides the chiton and himation she is wearing the shawl fastened in an Isis knot on her breast. Perfunctory workmanship. From Upper Egypt.
 23 (11311). White marble, height 1 m. 37. *Statue of a priestess of Isis*. She carries a cornucopia against her left forearm. Same dress as the preceding statue. Large Isis knot on the breast. From Alexandria.

- 24 (17842). Coarse-grained white marble, height 1 m. 30. Lower portion (from the thighs to the feet) of a colossal male statue, draped. Good workmanship. From the neighbourhood of Abukir.
- 25 (3887). White marble, height 0 m. 60. Mediocre bust of *Socrates* (authenticity doubtful). — Gift of Mr. Antoniadis.

Above the syenite column that follows:

28. A beautiful *Ionie capital* dating from the 3rd century B. C. Width between the exterior points of the volutes 0 m. 85; of the side of the abacus 0 m. 85; height (taken at the centre) 0 m. 28, height of the volute 0 m. 35 (fig. 35, p. 90). This capital is exactly similar to those of the temple of *Athena Polias* at Priene. It was discovered with five others quite identical (see the one placed opposite on another column of syenite; the others four are exhibited in the courtyard) near the *al-yaz al-sharq* (Eastern Harbour) between rue Joussef Eiz-Eddine and Silsileh (Cape Lochias).
- 26 (16160). Plaster, height 0 m. 98. *Colossal bust of Dionysos Serapis* or of *Hermes Serapis* (see the two wings on his temples); probably intended to decorate the wall of a temple, as was also the bust of *Isis* which is facing it.

BIBLIOGRAPHY. — EDGAR, *Greek Sculpture*, Catalogue général (Musée du Calire), page 69.

- 27 (3893). White marble, height 1 m. 35. This is the most ancient Greek *funerary bas-relief* found in Alexandria. It must date from the 4th century B. C. It was probably imported from Athens. A woman in profile to the left, is seated on a stool to the right. She sadly bows her head, resting it on her right hand which in turn rests on her right leg. She is clad in a chiton and himation; a servant-maid stands in front of her presenting a box containing the jewels with which the lady will adorn herself for her last journey. From Alexandria. (Labbané Quarter).

BIBLIOGRAPHY. — PEROU, *Athen. Mittheil.*, 1901, XXVI, *Alex. Grabreliefs*, p. 204-205.

- 29 (19404). Coarse-grained, white marble, height 0 m. 60. *Headless statue of Dionysos*. A plump and fleshy figure, yet at the same time graceful and strong. He is standing on a plinth, to front. The weight of his body rests on his left leg; his right leg is slightly bent backward. The

outer part of his left leg is resting against the trunk of a tree around which a vine with leaves and bunches of grapes is represented in high relief. The young man was resting his left fore-arm, at present broken off, on this tree-trunk, and in his left hand he must have been holding either a bunch of grapes, or a drinking-cup. His right arm, also broken off above the elbow, was hanging down by his side. His body is almost entirely naked, for the *nebris* (fawn-skin), fastened on his right shoulder, only covers part of his breast and back. His hair was long and curly. The ends of some long locks are visible at the top of his back and on the front of his shoulders; and it is this which definitely proves the statue to be one of Dionysos, if proof were needed. The workmanship is remarkably thorough, even in the back part. We should notice the groove which outlines the left leg and separates it from the tree trunk. This is a good copy, probably Roman, of an original work which comes more probably from the school of Praxiteles than from that of Polycleetus. From Kôm-el-Dosheh (Lower Egypt).

BIBLIOGRAPHY. — *DAREAU, Ann. Serv. Ant.*, t. XII, p. 189.

- 30 (1937). Coarse-grained white marble, height 0 m. 47. *Triple Hecate*, in which probably *Hecate Iriia*, goddess of highways and cross-roads, may be recognised. Three almost identical figures of the goddess Hecate are placed around a hollow column. The goddess is represented clothed in a talaric tunic, which covers a shorter tunic fastened by a girdle under her breasts. Her head is surmounted by a calathus; a veil half covers this, and falls on her shoulders and behind her back. Her hair is arranged in long plaits which fall over both shoulders in front. The three figures are not quite back to back, for a trunk of column separates two of them. A dog (resembling a grey-hound) is sitting with his back to the column. Above the column another animal (bird?) is placed on a console. One of the figures has her arms hanging down close against her sides; with her right hand she is holding a large object (phia?) which the dog is watching. The next figure is seizing her robe with her two hands as though to lift it up; the third has her right hand against her breast and is holding a fruit. The Triple Hecate was a Chthonian divinity in touch with Hades, and as Queen of cross-roads she sent phantoms and terrifying night-monsters to belated travellers.

Notice, close by, a second *statue*, smaller, height 0 m. 40, but almost identical.

BIBLIOGRAPHY. — REINACH S., *Répertoire*, II, 323.

- 31 (3951) *Bath*. Of black stone, yielding an almost metallic sound, obtained, it seems, from a quarry between Coptos (Upper Egypt) and Berenice (Red Sea). Length 2 m. 35, height 1 m. The lateral surfaces are decorated, the one with two open-mouthed lions' heads with lolling tongues and finely carved curly manes; the other with two lions' heads identical with the preceding and between them, in the middle, close to the lower edge, a lynx's head, whose hollowed mouth was used for emptying the bath. This bath has been transformed into a sarcophagus by the addition of a lid of pink granite. From Alexandria (Wardian, western cemetery).
- 32 (3867) *Coarse grained white marble, height 0 m. 51. Bellerophon on his horse Pegasus*. Bellerophon is astride of Pegasus, the fabulous winged horse whom certain protecting gods had sent to the young hero when he was going to fight the Chimæra. The monument had a supporting pillar at the back. The strong muscular horse is rearing up and making an effort to bound forward. The cavalier is seizing its neck with his left arm, while he turns back, perhaps to see the effect of his blows on the Chimæra. Bellerophon's head as well as that of Pegasus are missing, the lower half of the horse's legs are also broken off. This fine monument — Hellenistic, from all appearance — was found by Pugiolli in a well in the Eastern cemetery.

BIBLIOGRAPHY. — REINACH S., *Répertoire*, II, 507.

- 33 (3915). *Colossal foot*, in marble, shod with a *calceus* richly decorated and surmounted by a headless bust of Serapis. On the hinder part, above the heel, two uræus serpents are erecting themselves, and between them can be seen the lower section of a statuette of a seated child, probably Harpocrates. An inscription in Greek is engraved on the heel mentioning that this *ex-voto* had been dedicated to Serapion by P[ublius] Aelius Zosimos and Aelius Doriphorus. From Alexandria.

BIBLIOGRAPHY. — SCHMIDT C., in *Arch. Anzeiger*, 1895, p. 53; DE ROST, in *Rev. Arch.*, IV série, t. II, p. 107; M. BIANCHI, in *Ath. Mittell.*, XXXV (1910), p. 8, note 2; WEINSTEIN, in *Ath. Mittell.*, XXXVII (1912), p. 18.

In the centre of the room:

- 34 (3936). Very coarse-grained white marble, height 1 m. 98. *Colossal Eagle, in repose*. From the Isle of Tharos. Gift of H. H. the ex-Khedive Abbas Helmi (fig. 108).

At the back of this, resting against its pedestal:



Fig. 108.

- 35 (17856). Nummulitic limestone, length 1 m. 20, height 0 m. 60. *A hip bath*. From Alexandria.
- 36 (3934). White marble, height 1 m. 05, width of the bottom of each side 0 m. 48, and of the top, 0 m. 36. *Triangular Base*. The lower portion of the lateral surfaces is ornamented with pairs of volutes in the form of an S, with rosettes of conventionalised flowers and with the wings of three sphinxes whose bodies are fitted into the corners of

the candelabrum which is supposed to rest on the backs of these three monsters. Above the sphinxes the angle is decorated with a vertical row of astragals. On the upper surface the central hole is in a low tripod decorated with curling leaves of acanthus and vine.

- 37 (3931-3935). Black basalt, length 1 m. 93, height (of the receptacle) 0 m. 61, of the cover 0 m. 20. *Sarcophagus* in the form of a bath. The lateral surfaces of the receptacle are decorated with lions' heads and with a lynx's head in relief, like No. 31, which was found at the same time and in the same place as this one. The cover of the sarcophagus has its front decorated with a heavy festoon of fruit and flowers (among which the poppy predominates) held at suitable distances by three winged genii who are holding a crown and some poppy blossoms in their hands.
- 38 (20194). White marble, height 1 m. 20. *Draped statue of a man* seated on a piece of raised ground. He is wearing a chiton and himation, the right end of which is gathered over his knees. His head and his arms (which are missing) were worked separately and inserted in the body. This is probably the statue of a writer (Menander?). From Lower Egypt.
- 39 (3930). White marble, height 0 m. 83. A *Fore-arm* holding a large sphere in its open hand. It must have belonged to a colossal statue (of an Emperor?). The effort of the muscles and the swelling of the veins caused by the effort are well reproduced. From Benha (the ancient Athribis).

To the left of the entrance:

- 40 (17835). Nummulitic limestone, height 0 m. 64, width at the side to the extremity of the volute 0 m. 92. *Corinthian Capital*. Capital of a fluted column resting against a pilaster. This relic of a large edifice which must have stood in the royal quarter (it was found in excavating for the foundations of a house built at the side of rue Youssef Eiz-Eddine) must date back to the III century B. C. The lower half is decorated with acanthus leaves and spiral sprays. In the centre of the upper edge and below on each side of this are three flowers whose long stalks emerge from among the acanthus leaves (fig. 36, p. 91).
- 41 (3925). White marble, height 0 m. 52. *Nude male torso*, preserved from the base of the neck to the pubis. The arms were carved separately as is shown by the holes made to

fix them in. The back part of the statue is not only unworked, but there is a large portion missing. Evidently, as is further shown by a large square hole for the fixing of a clamp, the torso was to have been attached to a wall. This torso, which is of fairly good workmanship, was found with Nos. 42, 43, and 45. Probably they were all intended to form part of the same decorative group, placed on the pediment of a large building. They come from the district occupied in antiquity by the royal quarter, near the Eastern Harbour (*qubac kahr*).

- 42 (3924). White marble, height 0 m. 90. *Torso of a woman*, larger than life. Her head and her arms, carved separately, are missing and her legs are broken off half way up the thigh. The weight of her body rested on her left leg; her right leg was in advance and bent. Her right arm must have been raised above her head. She is clothed in a clinging tunic made of some light stuff, fastened by a girdle under her breasts which are well-developed and firm. The tunic has no sleeves; above on the right side it hangs open in such a way as to leave one of the breasts exposed. The back part of the statue has not been worked, and one can see several square or rectangular holes for fixing it to a wall. There is a similar hole on the left hip towards the back. Signs of oxidation are noticeable on the right thigh and between the legs. These are the points at which ornaments or attributes in metal were fastened to the statue. Judging from the clothing and the pose, one is tempted to see in this statue the remains of a *Victory*. At any rate there can be no doubt that it formed part of a decorative group, probably placed on the pediment of a large building. Like the preceding statue, in spite of perfunctory workmanship and inequalities of execution, the work reveals remarkable skill and makes a good impression.

BIBLIOGRAPHY. — DE RIJCK, *Comptes rendus de l'Acad. des Inscriptions*, 1902, décembre; REINACH S., *Répertoire*, IV, 7384.

- 43 (3923). Coarse-grained white marble, height 0 m. 50. *Male torso*. This male torso, which represents a strong man, with well-developed muscles, is well executed behind as well as in front. It formed part of one group with the preceding statues. Head, legs and arms (the latter having been worked separately) are missing; but the strained pose of the figure is easy to discern.

- 45 (3928). White marble, height 0 m. 75, width (between the outer portions of the knees) 0 m. 60. *Fragment of a statue seated on a throne*, larger than life. A large mantle envelops the legs (all the upper part of the statue, which was worked out of another block of marble, is missing); an end of the mantle, drawn across the left thigh, is gathered over the legs between which it falls in beautiful rich folds. The lower part of the left leg, from the knee downwards, was carved separately, and it was naked. If this had not been the case, we should not understand why the artist should have worked with such care even the folds of the mantle that fall over the front of the throne. It is also evident that the statue was placed high up and that these details could be seen from below. The workmanship of this piece of sculpture is full of vigour; especially remarkable are the numerous folds of the mantle, deep-cut, supple and full of motion. This work made a group with the three preceding statues, but, to my mind, it reveals a more skilful and more refined technique. It is probable that this statue stood in the centre of the pediment and formed the chief figure of the group.

BIBLIOGRAPHY. — BERNARD S., *Répertoire*, IV, 1370 (terminé 2010); *Cp. C. R. Acad.*, 1908, page 794.

- 46 (3866). Very coarse-grained white marble, height 1 m. 20. *Male torso*. The chlamys fastened on the right is thrown over the shoulders and back, and only covers the upper portion of the breast. The limbs are robust, and the muscles stand out strongly. The weight of the body was borne by the right leg; the left leg was advanced and slightly bent. In spite of its deplorable state of preservation, it is easy to recognise a good piece of work.
- 47 (3916). White marble with bluish marks, height 1 m. 90. *A colossal seated statue of Serapis* in a good state of preservation. Half the nose is missing, and the mustache is rather corroded. The arms are broken off above the elbow. The god is seated on a high throne, his feet rest on a stool placed diagonally. The right leg is in advance, and the sole of the foot rests entirely on the stool; the left leg is drawn back, and only the tip of the foot rests on the stool. The clothing consists of a tunic (chiton) with short sleeves and of a mantle, the left part of which descends straight down from the shoulder in the front; the rest of the mantle falls behind the back, leaving the right shoulder free and drawn

over the left thigh falls again in heavy folds towards the foot. The body is represented to front, the head slightly turned towards his right hand. The broad and high forehead protruding towards the base is shaded by locks of hair falling from the summit of the head, the long curled hair forming a veritable mane. The eyes are too large (neither pupil nor iris is marked), but deep-set towards the root of the nose; the eyebrow is emphasized and almost swollen. The nose was strong and straight. A rich curled beard frames the cheeks and the strong square chin. A long mustache drooping like that of a Chinaman, with curling ends, shade the sinuous, fleshy, half-opened mouth. The expression of the statue is meditative, serious and gentle at the same time; it also reveals tranquil assurance and calm authority. On the summit of the head appears the lower edge of a *modius*, which must have been worked separately and fixed into a deep rectangular cavity. His left hand raised to the level of his shoulder rested on a long sceptre, his right on the head of the guardian of the infernal regions, the three-headed Cerberus (fig. 45, p. 112) Roman epoch. From Alexandria (Rue Adib).



Fig. 100.

BIBLIOGRAPHY. — On the statues of Serapis. See: ARCELUNG, *Le Serapis de Helixis*, in *Rev. Arch.*, IV^{me} Série, Tome II, pag. 177-181; CHÉLÉBOUCH-LÉVY, *Serapis*, (Extrait de la Revue de l'Histoire des Religions, 1913); WUNDER W., *Die ägyptische griechischen Terrakotten*, Berlin: Curtius, 1914, p. 45 et seq.; REICHACH E., *Repertorium*, II, 1914. See also p. 170 No. 3.

48 (3913). White marble, height 0 m. 60. *Seated Serapis*. This example has no head, but there are more remains of Cerberus than in the preceding statue. The central head of this creature is a lion's with serpents' heads at the sides.

49 (3917). Chalk and plaster, height 0 m. 55. *Colossal head of Serapis* (fig. 109) on the top of a beautiful column in violet marble.

50 (70). White marble, height 0 m. 50. *Torso of a statue* (Osiris?) representing a man clothed in a smooth clinging tunic, with long sleeves. The tunic is turned down at the upper edge around the neck. He holds both hands against his breast, grasping the scourge with his right and the Osiris crook with his left. On the edge of the tunic, which folds back, are represented in relief a star with seven points,



Fig. 110.

two scarabs, and a crescent; on his breast, to right and left, are two large stars. On the belly are two Apis bulls, facing, on each side of a long serpent which mounts vertically up the length of his body to the top of his breast. Other stars, volutes, etc., were on the lower part of the body. Is this indeed a statue of Osiris, as Professor Weber believes? I at first fancied it to represent a priest of Serapis or of Mithras. From Alexandria (ruins of Serapeum, so-called Pompey's pillar).

BIBLIOGRAPHY. — BRUGGIA, *Rapport sur la marche du Service du Musée* (1910-11), p. 71, pl. IV; WEHNER, *Terrakotten*, p. 46, fig. 95.

51 (3909). Bluish marble, height 1 m. 25. Another *seated statue of Serapis*, very badly preserved.

On the bracket:

52 (3912). White marble, height 0 m. 50. The front part of a *colossal head of Serapis*. The skull and the hair must have been completed in plaster. For the characteristics of this head we should have to repeat almost the same things we have said concerning other and better images of Serapis. Although the work has no particular delicacy, it is not coarse. The numerous and evident traces of polychromy should be noticed (when the statue was discovered there were even some traces of gilding).

52^a (3914). Black basalt, height 0 m. 51. *Colossal head of Serapis*. This beautiful head of Serapis was also found in the vicinity of the so-called Pompey's Pillar. It is worked with remarkable technical skill and produces a good impression, in spite of its poor state of preservation. The colour of this head reminds us that the first original statue of Serapis, exhibited and worshipped at the Serapeum, was of a bluish-black colour (fig. 110).

53 (3900). Coarse-grained white marble, height 0 m. 35 (fig. 111). *Portrait of an unknown man*. In perfect preservation. Mr. Hogarth suggests, wrongly, I think, but I dare not say for certain, that it may represent the Emperor Hadrian. Characteristic features reproduced with admirable care and precision. It is the portrait of an aged man, plump, indeed almost fat, with full fleshy features. His large and rounded skull is noticeably out of symmetry. While the left temple is flat and retreating, above the left ear the skull is swollen into a large protuberance. The right half of the skull is prominent. The upright forehead is high, traversed by a deep horizontal furrow, and projects towards the root of the nose, above the eyebrows. The eyes are deep-set towards the nose, with prominent eyeballs. Neither iris nor pupil is marked. The long strong nose does not follow a straight line, but projects at the top and draws in towards the point. The face is completely clean-shaven, the cheeks fleshy, and rather flabby. Two deep wrinkles slant downwards from the base of the nose, framing a mouth with thin closely shut lips. The chin is wide and slightly pointed. A narrow thick ribbon (diadem?) entirely surrounds the skull, which is almost bald. The artist has known how to treat his subject with real technical skill. From Kôm-el-Khanziri (Lower Egypt).



Fig. 111.

54 (3878). White marble, height 0 m. 49. *Apollo seated on the omphalos*. The head is lacking, the right arm is bro-

ken off above the biceps, the left foot and hand are also missing. The head and the left hand were inserted. Apollo is represented half-naked. His mantle, thrown on his knees, leaves his abdomen and breast quite uncovered; drawn round his right hunch and a little way up his back, it is gathered over his left fore-arm, to fall again between his legs. His left foot rested flat on the ground, his right was drawn back a little and bent. He is represented as a young man with strong, like limbs, his muscles highly developed. The model is well reproduced. The drapery is a little hard in treatment. It is probably a reduced copy from an original in bronze. It dates back to the Hellenistic period and the original may be placed in the 3rd century B. C. The *omphalos* is a short cone-shaped trunk, plain and without ornament. The *omphalos* was supposed to represent the navel of the world, and it stood at Delphi in the shrine of the temple at the side of the golden statue of Apollo. It is often represented covered with wreaths and branches of laurel. The red granite *omphalos* (see 54^a, placed on the ground in front of the statue of Apollo), which I have recently obtained from Hadra, is surrounded by a serpent; this is evidently an allusion to one of the fundamental dogmas of the Pythian religion, to the victory gained by the god over the serpent Python. Our Apollo seated on the *omphalos* was bought in Alexandria in 1902, but it appears that it has been imported from Asia Minor.

BIBLIOGRAPHY. — ALAN J. WACE, *Apollo seated on the Omphalos*, in *Annals of the British School at Athens*, vol. IX (1902-03), pag. 211-222; REINACH S., *Répertoire*, II, 361^a = IV, 37^a.

- 55 (3865). Green granite, height 0 m. 60. *Bearer of a Wine-skin*. This statue has been described, wrongly to my mind, as that of Bacchus stumbling over a full wine-skin. To me it seems more likely that we are dealing here with one of those « genre » subjects, those street scenes, the taste for which according to some archaeologists characterised one of the styles of Alexandrian art. We probably have here either a water-seller or wine-carrier (see the bunch of grapes on the tree-trunk). Perfunctory workmanship.

- 56-59. *Four headless Roman statues*, merely ornamental, honorary or funerary. They were all discovered in Alexandria, probably near the Roman cemetery at Sidi Gaber.

BIBLIOGRAPHY. — A. J. REINACH, *Bull. Soc. Arch.*, II (1900), p. 306-09.

- 56 (3907). White marble with large bluish marks, height 1 m. 55. A short *draped personage*, somewhat plump, his right leg resting against the trunk of a tree, his left leg free and slightly bent; he is clad in a tunic and toga. His right arm was stretched out and rested on the tree trunk. With his left hand, raised to the level of his waist, he is holding a *mappa*. His feet are shod with *calcei* of the commonest type (*perones*) made of supple leather. Poor workmanship.
- 57 (3919). White marble, with bluish marks, height 1 m. 75. *Draped personage* in the same position as the preceding, except that the right arm instead of being stretched out is folded across his breast and resting in the folds of the toga. He is shod with the *calceus patricius*. Studio work.
- 58 (3904). White marble, height 1 m. 75. *Draped personage* standing in the same attitude as the preceding statues; but the right leg, instead of resting against a tree-trunk or pillar, is in contact with a book-case (*capsa*) surmounted by rolls of papyrus. He holds a *mappa* in his right hand and a *patena* in his left. He is wearing a ring on the ring-finger of his left hand. *Calcei* of the commonest type are on his feet.

BIBLIOGRAPHY. — See Nos. 3904-3919: REINACH *Sc. Répertoire*, II, 685-2.

- 59 (3903). White marble, height 1 m. 10. *Draped personage* standing with his left leg against a *capsa* surmounted by a bundle of rolls. His left hand, which is lacking, was lifted to the level of his waist; his right hand, stretched out a little sideways, holds up an end of the rich and ample toga. More careful work than the preceding statues.

On the bracket:

- 60 (16161). *Realistic portrait of a woman of mature age* with vulgar features, soft fleshy cheeks, and hair brushed flatly in parallel waves from her forehead to the back of her neck.
- 61 (3897). White marble, height 0 m. 65, length 1 m. 45 (fig. 112). *Reclining personage*. An old man half recumbent on a bed. The weight of the body rests on the left side. His head is slightly turned to his right. He is dressed in a tunic and mantle. The latter only covers his left shoulder and his legs. The left fore-arm, resting on a kind of cushion, chiefly supports the weight of the upper portion of the body. In his left hand he holds a drinking-goblet, while his right hand stretched out along his right hip holds a

bouquet of flowers. His features are individual, and the head as a portrait is very worthy of attention. The large round skull is quite bald on the upper part. The wide forehead is furrowed by deep wrinkles. The large prominent eyes have neither pupil nor iris marked, and they are surrounded by thick eyelids. The arch of the eyebrow is very slightly accentuated. A broad straight nose surmounts a wide sinuous mouth. His wide chin is covered with a fine beard indicated by superficial touches; so is also his mustache, the ends of which droop down-wards like that of a Chinaman. This studio-work is full of faults, but the head shows much character. The slackness of an old man's figure is also rendered with a certain amount of success.

BIBLIOGRAPHY. — SCHREIBER, *Kölnische Schulaufs.*, p. 256; COLETT-GROU, *Les statues funéraires*, p. 127, fig. 100.

At the entrance of room 17:

62 (3896). White marble, length 0 m. 40. *Funerary Genius*. He is lying on his right side, resting his head on his folded left arm. His right arm is stretched out in front, near a torch that is resting on the ground. The head, which is missing, was inserted. The resemblance of this type of funerary genius to that which faces it, should be remarked. Those critics who do not believe it to be earlier than the Italian Renaissance may be wrong.



Fig. 117.

ROOMS 17-18.

I should have liked to arrange all the different categories of small objects (utensils, lamps, glass-ware, terracotta statuettes, ceramic products, etc.), which fill rooms 17 and 18, in distinct and separate series; but the incessant increase of our collections, the lack of space in the building, and above all the unpractical type of our glass-cases have too often prevented me from carrying out a methodical and definite classification. Nevertheless I have grouped the objects as far as possible according to their affinity, either of matter, subject, or provenance; and I hope that the visitor will be able to acquire a fairly clear notion of the interest attached to each of these groups. Moreover, in order not to be obliged to return more than once to the same glass-case, I am giving here at the head of this portion of the guide, some words of explanation, in short preliminary chapters, on the character of the most important or most richly represented series:

1^o) Cinerary Urns;

2^o) Lamps;

3^o) Terra-cotta statuettes.

CINERARY URNS. — The Alexandrian Greeks used indifferently either interment or cremation for their dead. The ashes of the corpses, burnt in a place situated for the purpose (called *ustrinum* by the Romans) in the middle or in the vicinity of the cemeteries, were put in vases, generally of terracotta, of which the most frequent types are the *hydria* or *kalpe*, the *amphora*, and less frequently the *crater* or the *stamnos*.

Generally, as to form, these vases come under the heading of Greek pottery; but they have been found at Alexandria in such quantities and many of them present such a peculiar style of decoration that they may well form a separate section in the history of ceramic art and may be called 'Alexandrian Cinerary Urns'.

a) The first class which is the most numerous, is formed of urns in the form of *hydriae* or *amphorae*, bearing very characteristic decoration on the yellowish or reddish background of the terracotta. This consists of linear bands more or less wide which encircle the foot, the middle of the belly, the shoulder,



Fig. 113.

the end of the 4th. They have been found in great numbers at Chatby, at Ibrahimieh, at Hadra (hence the usual denomination of Hadra-Vases) and in the western cemetery (Gabbari-Wardian). This type of cinerary urn originated in Alexandria, whence it was imported to Cyprus, Crete, Rhodes, and into Southern Russia.

Several of these urns bear, either painted or engraved on the belly or on the shoulder of the vase, the name of the deceased, often accompanied by his father's name and that of his country.

One group of these inscriptions allows us to fix with precision the date of their use. They belong either to Ptolemy's mercenaries who came from Thrace, Crete, Thessaly, etc., or to ambassadors in connection with the religious feasts (*Bengol*) sent on missions to Alexandria,

the neck and the mouth. The bands which surround the shoulder and the belly are joined to each other by vertical lines or by palmettes near the handles (fig. 113). In the spaces thus enclosed are painted in brown or black, running spirals, palm-leaves, rosettes, festoons or garlands of flowers, sprays of ivy, of olive leaves, of laurel (fig. 114, comp. fig. 113; fig. 32, p. 84). More rarely an architectonic perspective is met with, dolphins (fig. 115) aquatic birds, winged horses, a battle-scene (fig. 116), or the profile of a human head.

These urns all date from the 3rd century B. C. or even from



Fig. 114.

where they died and were buried by an official or by an undertaker.

β) The second class is made up of the vases which while similar in shape to the preceding, have been decorated by a painting in 'body-colour' after their baking. They have been coated with whitewash, and on this surface there have been painted in various colours (sometimes in very good preservation), festoons of flowers, or ribbons, or weapons (fig. 33, p. 85), Panathænaic amphoræ, funerary monuments, a Gorgon's head, and even portions of clothing (for example, a pair of shoes).

The terracotta urns varnished black, with a superposed decoration in white, (fig. 117) often bearing medallions or plates in relief, are equally com-



Fig. 115.

mon in Alexandria, but they have nothing specially Alexandrian about them, having been imported from abroad (probably from southern Italy), or being local imitations of this same foreign style. Cinerary urns in alabaster are also fairly common. Towards the close of the Hellenistic period and in the Roman period terracotta urns enamelled green, and leaden urns become common. Some glass urns have also been found.

BIBLIOGRAPHY. — SCHUBERTEN Th., *Die Nekropole von Komisch-Schubäja*, Kap. XVI, §7; DANCIA Ev., *Inscriptiones græcæ et latine* (Catalogue Général), p. IX-XVII; *La Necropole de Sciatid*, p. 25-29; L'ANCIEN ET LE NOUVEAU MUSÉE DE L'EGYPTE, p. 25-29; *Die griechisch-ägyptische Sammlung Ernst von*



Fig. 116.

Sieglin, Band II, *see* Title. All previous literature is to be found quoted in these books. In a general manner, I refer to these publications for everything that concerns the ceramic products preserved in our Museum and published up to now.

LAMPS. — The quantity of lamps that are found at Alexandria, either in the rubbish heaps, or inside and outside the tombs, is really extraordinary. The Museum possesses a collection of many hundreds, of which a scientific publication will show the great importance. As a matter of fact, lamps

may be reckoned amongst the most precious and the most interesting products of the ceramic art in antiquity.

Usually the Greeks used candles for lighting purposes, but traces of lamps are found as far back as the Mycenaean epoch, and they must have become common in Hellenistic times. We have discovered a considerable number in the tombs of the 3rd century B. C. Gold, bronze, alabaster and glass have been used from of old in the making of lamps; but baked clay is naturally the predominating material. Most lamps are made in a mould of two shell-shaped sections, upper and lower, which are adjusted one to the other before baking.



Fig. 117.

It is easy to distinguish the pre-Roman, Roman, and Christian lamps in our collection. The pre-Roman

lamps have usually no decoration in relief; they are also very simple; a round or cylindrical receiver with large central hole to pour in the oil. They are not provided with any handle at the back, and have only a small projection at the side pierced with a small hole which must have served to thread these lamps by the dozen on a string hanging from a nail, either in the workshop where they were made, or in the lamp-seller's stall. The reservoir of some other lamps is shaped like a hemisphere, mounted on a foot, with a lateral handle in the form of a fairly large ring, and a slender prominent spout, in the end of which is a circular hole from which the lamp wick protruded. The upper edge of the central hole is decorated with a running spiral in black on a red ground. Some of these lamps are made of a beautiful red clay, without any

decoration whatever, and covered with a fine, shiny metallic black varnish. Examples with two spouts are very rare.

Sometimes we come across dishes made of terracotta or bronze, with the edges pinched up to form a spout. Our collection makes a rich complement to the numerous specimens



Fig. 118.



Fig. 119.

of this kind of lamp found in Cyprus and Phœnicia and in most places where the Phœnicians have sojourned. Under the Empire, the use of lamps became general in the whole of the Roman world. The lamps of that period are flatter than the previous ones. Two principal types can be distinguished (for lamps of the Christian period see after).

a) Lamps with a round shaped receiver, without a handle, and provided with a very extended spout, often ornamented with volutes (fig. 118).

β) Lamps with the receiver more or less round, provided with a handle at the back, in the form of a ring (fig. 119), of a triangle (fig. 120), of a crescent etc.; the spout is short and round.

The reservoir was sometimes open to the air, and sometimes covered in. In the latter case, the upper face was pierced by one or more orifices where the oil was poured in. Sometimes this orifice or these orifices were closed by a movable cover (see



Fig. 120.

a bronze lamp in the middle compartment of glass-case B. room 17). There are also hanging lamps, others which could be fixed up by means of a central tube, and others which stood on a stand made all of a piece with the lamp itself (fig. 121).

Besides the little lamps with a single wick large lamps have been found with two, three, five, seven, and even twenty wicks (fig. 122).



Fig. 122.

We have remarked that the principal types fall into two classes, but naturally use and individual caprice called into being a quantity of secondary varieties. There are lamps in the shape of a vase, of a statuette, of a small house, of a human foot, and sometimes of the grotesque head of an animal.

Frequently the lamps bear inscriptions intended to indicate to the buyer the subject represented on the lamp, or to note the number of hours that the light would last (5 hours, 3 hours, and so on). Other inscriptions are acclamations or formulas that the lamp-maker or the lamp itself was supposed to address to the public. Others

again, and these are by far the most numerous, bear the signatures of the potters, real manufacturers' marks. The lamps imported from Italy are very plentiful, but still more so are the lamps made locally. The most frequent manufacturers' marks in Alexandria are: Phoetaspî, Strobili, Octavi, C. Dessi, Fortis, *Eûrôzoe*, etc.

Oftener still the lamps bear ornaments in relief on the upper disc or on the handle at the back which has sometimes a large surface. These ornaments are sometimes images of the gods, or emblems borrowed from their worship, mythological or heroic scenes, more rarely historical subjects, Aesop's

Fables, spectacles at the circus, ribald scenes etc. We must confine ourselves to pointing out in the following pages only those lamps that are interesting either because of their shape, or because of the beauty, or importance, or curiosity of the scenes represented on them.

BIBLIOGRAPHY. — It would be impossible, and also out of place, to mention here the immense series of published works dealing with Lamps in former ages. TOUTAIN's excellent article « *Lucerna* » in the *Dictionnaire des Antiquités grecques et romaines*, edited by Saglio-Denenberg, contains practically all the bibliography until about 1903. A number of Roman Lamps from Egypt have been dealt with by H. B. WALTERS, (*Catalogue of the Greek and Roman Lamps in the British Museum*, London, 1913). An interesting study, with a profuse illustration of types and shapes, having reference also to the collections of the Alexandria Museum, has been written by FLEMMING PERREA in *Roman Ekhnasya*, 1914, p. 4-14, Pl. LIII-XXXIV. The *Arch. Anzeiger* of July 1916 contains the text of SIGGEMUND LOESCHKE's important lecture on the history of lamps in Antiquity. LOESCHKE, who has undertaken the task of publishing the volume dealing with Lamps in the series of Sieglin's Expedition, has recently edited the rich publication *Lampen und Findoniasia* (Zurich, 1910). See also CANTON L., *Les Fabriques de Lampes dans l'ancienne Afrique* in the *Bulletin trimestriel de la Société de Géographie et d'Archéologie d'Oran*, Oran, 1910, p. 61-101.



Fig. 123.

TERRA COTTA STATUETTES (fig. 123). — Since the great discovery of terracotta figurines at Tanagra, then in Asia Minor and in other parts of the Greek world, great interest has been bestowed on this branch of antiquities. The Alexandrian figurines, although little known up to now, are nevertheless of real importance, whether on account of their variety or on account of their delicacy and of the idealisation of certain types. Figurines of a grotesque form generally appear more frequently in the Roman period. Archaeologists have often asked why the ancients placed these figurines in their tombs. Originally « these figurines, which are of a votive character, are evidently connected with funerary beliefs ».

« Nothing is more natural than that during centuries of faith, as in the times of the wars of the Medes, religious images representing the divinities should be interred with the deceased: the corpse was surrounded by his gods; to these were added his weapons, his jewels, everything he had been familiar with during his life. Later on when religious sentiment relaxed, the tradition was still held in respect, though

- its meaning was obscured; and it remained customary to
- place, in the tomb of the deceased, figurines which would
- recall to him, in the other life, the companions of his mortal
- existence; these personages would give a charm to the semi-
- real life that would still animate him in the tomb; they
- replace the living beings, slaves, horses, which in heroic ti-
- mes were sacrificed on the tomb of the warrior in order that
- he might enter Hades escorted by his usual companions *.



Fig. 213.

There is certainly a great deal of truth in this beautiful page of M. Collignon's, but I believe that in Alexandria and Roman times the original symbolical meaning was completely obscured and that the influence of religious beliefs on this custom was null or almost null. The presence of these figurines seems rather the manifestation of a psychological state easy enough to divine, but difficult to analyse. These figurines, which are nearly always found in the graves of women and children, and never in those of men or of aged people, are there to indicate in some fashion the delicate affection of the survivors. They represent the flower of memory, the need of putting an atmosphere of life around those who have been prematurely deprived of it; the most solid bonds of affection towards the aged and towards men do not manifest themselves with this naive poetry and delicacy, which have so intimate, so profound, and so natural a meaning

when children, youths, and young women are concerned. In short, in the less primitive periods, according to my idea, the terracotta figurines placed in the tombs have no precise symbolical signification. By force of tradition, and as the manifestation of a state of mind, just as a strigil or a sword is laid beside the corpses of men of ripe age or of soldiers, so by the side of other corpses, according to age and sex, there are deposited terracotta figurines, wreaths, etc.

As regards the fabrication of these figurines, there are two processes: the larger number are made by the help of moulds, others are made by hand. In both cases the figurines were

baked in the furnace, then dipped into a bath of whitewash, and after that painted. Those painted before baking are very rare. The colours employed are pink for flesh, pink or red (rarely) and blue (very often) for the clothes, and brown or black for the hair.

When Alexandrian terracottas are spoken of, it is the usual belief that the larger part of them consist of 'genre' subjects, of caricatures, and of Græco-Egyptian figurines. This impression will disappear when the figurines are classified according to their chronology and according to their provenance. The terracotta statuettes that have been found in the tombs, or in the layers of soil dating from the Hellenistic period, reproduce in a very large majority of cases young women, children, mythological figures, which are of a purely Greek type, and which have intimate analogies with the figurines of other regions of the Greek world at that period.

In proportion as we approach the Roman period, the infiltration of indigenous subjects becomes noticeable, but, among the section of the population that was of foreign nationality, these native types never became predominant in Alexandria. On the other hand, the figurines which reveal a fusion between the two religions and the two civilisations date chiefly from the Roman period, and these figurines we find principally in the inland provincial towns.

BIBLIOGRAPHY. — SCHREINER TH., *Die Necropole von Kôm-isch-Schou-gûfa*, p. 315 sq.; BRECCIA EV., *La Necropoli di Sciafût*, p. 107 sq. For the *Fayum Terracottas*, see further, p. 317 sq.

ROOM 17.

Glass-case A. A¹; O. P. Collection of glass vases, part of them from Alexandria or other parts of Egypt, and others from Syria (purchases or gifts). Alexandria, as we know, during the Imperial epoch was one of the most important centres of the *glass industry*. This industry, however, was carried on and was in a flourishing condition long before the Greek conquest.

Strabo bears witness to the importance of the Alexandria glass-works and Cicero mentions the commerce of importation into Italy. As we pass through the rooms of the Museum we shall find evident traces of the activity of the glass factories of Alexandria as well as of the variety and even of the delicacy of their work.

BIBLIOGRAPHY. — Kura A., *Das Glas im Altertum*; Boudet, *Notice historique de l'art de la verrerie né en Egypte* (in *Description de l'Egypte, Mémoires (Antiquités)* t. II, p. 12 and following; Vogués, *La verrerie antique*; SANDRONI, *Collezione di vetri antichi*, Milano, 1913; ROUSSEAU M., has published in 1912, in connection with a bowl discovered at Omba, a note on painted glass in the late Hellenistic period, of which M^r MORIN JEAN has given a detailed review in the *Rev. Arch.*, 1912, t. V, p. 311 and following; MORIN JEAN, *La verrerie en Gaule*.



Fig. 124.

In glass-case A': numerous *plates*, *balsamaries*, some of them still wrapped up in dried date-leaves. 1 (2344), 2 (2345): two cups with a yellow ground spotted with mauve.

In glass-case P:

- 1 (3969) *Bearded mask* in polychrome glass paste; 2 (3961), 3 (3962), 4 (3963). *Amphora-shaped* vases with multi-colored lines (fig. 126); 5 (3960), 6 (3964), 7 (3959), 8 (3965). *Balsamaries* of elegant forms, with polychrome lines or layers giving an agreeable effect (fig. 127).

On the small wooden column Q: A large glass vase which was used as a cinerary urn.

In glass-case O: Numerous *bottles* and *balsamaries*. On the shelf in the middle: Fragments of *murrhine* and mil-



Fig. 125.

Isfiori vases, and glass mosaics. It was the height of fashion in the Hellenistic period to cover or to incrust walls of brick with slabs of rarer material, marble, alabastrer, etc., or to work on the walls mosaics made of glass-paste. The Italian traveller Filippo Pigafetta in the XVI century was fortunate enough to find some old houses in Alexandria with their walls still retaining decorations of admirable workmanship.



FIG. 122.

In the glass-cases Nos. 1-10, fastened to the pilasters along the walls of this room, many hundreds of handles of amphorae are exhibited chosen from amongst many thousands; they are all marked with a stamp or with a seal.

The meaning of these inscriptions is not quite certain yet. The ancients used large amphorae (there are a number of them placed here and there in all the rooms) for transporting certain commodities, such as wine, oil, corn, fruit, eggs. The handles of these receptacles generally bore a mark which showed their place of origin: *Rhodes* (the handles from Rhodes are in a very great majority in Alex.), *Cnidus*, *Thasos*, *Paros*, *Smyrna*, etc. The custom of stamping the amphorae originated at Rhodes. On the Rhodian stamps the maker's nationality is never indicated, whereas almost everywhere else the worker adds his nationality on the stamp.



FIG. 123.

These stamps, when they are complete, give us, partly on one handle, and partly on the other, or on one handle alone, the following indications: In Rhodes, *the name of the priest of the Sun, the month, the name of the maker, and the arms of the town* (the rose, the head of the god Helios) or some other emblem; in Thasos, only the place of origin *Oenote*, a kind of horn, etc., and *the name of the maker*; in Cnidus, the indication of origin *Knidior* or *Kribior*, *the name of the phrourarque and that of the potter*, and some emblem.

Some archaeologists have attributed an official signification to these stamps, others not.

According to those who see an official character in the stamps, they were affixed by magistrates and testified to the payment of a tax: others think that the stamps were makers' marks and at the same time equivalent to a stamp affixed after official verification of the contents. But it was more likely that the stamping was a private affair, allowing the makers to advertise their products; at the same time these signs permitted the manufacturers, in their workshops, to follow the course of the commercial operations through which the amphorae should pass.

Moreover, when once stamping became the custom (the stamping of the amphorae must have been copied from the stamping of bricks, the object of which was to protect the owner rather than the maker against theft), its value as an advertisement and as a control over the work was soon appreciated. It was in fact a precautionary measure, and a safeguard against possible fraud: the stamp indicated the month of manufacture, and consequently before the manufacturer put on the market the articles manufactured at that date, it was easy to ascertain whether a theft had taken place. The moulds for the stamps were probably made of wood.

BIBLIOGRAPHY. — On this question a very rich bibliography exists. See in the last instance: MARTIN P. NILSSON, *Timbres amphoriques de Lindos*, Copenhagen, 1909; BLECKMANN F., *Zu den rhodischen Epochen Heliospraktiken in Klio*, XI (1912), p. 249 sq.; H. VON GAEMMIGER, *Berliner Philolog. Wochenschrift*, 1913, p. 124 sq. For the bibliography referring to Egypt; BARCELA, *B. S. A.*, 9 (1909), p. 74-85. Add: PARISIORD F., *Sammeibuch gleich. Urkunden aus Aegypten*, p. 122 sq.; PACHENSKICH R., *Die Griechisch aegyptische Sammlung E. von Sieglin*, p. 122 sq.; BARCELA, *Rapport sur le marche du Service du Musée* (1919-20).

Glass-case B (to the left of the entrance). Some *mirrors*, a *cyathus* or *simpulum*, a small vase in the shape of a spoon with a fairly deep bowl and a long handle; it was used to scoop up the wine out of the vessel to fill the cup. Some *lamps* made of bronze. Other domestic utensils: keys, clasps, spoons, etc.

In the middle compartment, a certain number of *stone polishers* used by goldsmiths and jewellers.

In the lower compartments, a collection of leaden *cinerary urns*.

On the small column B¹. Bronze *Helmet*. B². A large *Oinochoe*. B³. *Candelabrum*.

Glass-case C. (Upper shelves). *Terracotta figurines* found in a rubbish-heap in the Moharrem Bey quarter.

Shelf *a*. A Series of *lamp-handles* with decorations in relief: 1. A Gorgon's Head; 2. The serpent Agathodemon; 3. Isis suckling Horus; 4. Bust of Serapis; 5. A marine or river god with an extremely bushy and long beard.

Shelf *b*. *Grotesques*, see Nos. 1, 2, 3, 4: *Animals and Animals' Heads*. 5. *Monkey* holding up a basket with left hand raised to shoulder; 6 and following, *Stove handles* in the shape of a ram's head, horse's head, etc.

In the middle compartment some *dozens of lamps* of the Roman period: 1. Hercules in the garden of the Hesperides; 2. Mercury; 3. Actaeon defending himself against his dogs; 4. The fabulous horse Pegasus; 5. Grotesque; 7. Lamp with three burners, a caricature of two old persons kissing one another (fig. 128).

The horizontal glass-case RR encloses part of the funerary articles found on the mummies at Wardian (Western Necropolis in Alexandria). Rings, a chain made of gold and precious stones, gold earrings, a silver diadem, fragments of a bronze necklace, bracelets, tongues and fingers in gold leaf, as well as many other ornaments and amulets made of various materials. The other compartment of this glass-case contains engraved stones and cameos: see No. 2431, *Cornelian*, Serapis, full face with nimbus; No. 2435, *Hematite*, Serapis seated to left, placing his right hand on Cerberus; No. 2439, *Jasper*, Roma Nicephorus standing to the left; No. 2441, *Lapislazuli*, Nero's head to left with a crown of laurel; No. 2505, *Cameo* found in pieces at the so called Pompey's Pillar in 1896: bust of Minerva with the aegis; Nos. 2506, 2522, 2528, Gnostic stones. *Abraxas* or *Abrasax*. Up to the present time the *Abraxas* are the only artistic products of Gnosticism that exist. The signs engraved on these stones have a very obscure, often quite an unintelligible meaning, and a large majority of these amulets probably have no meaning at all. The Basilides and Gnostics taught that there was one supreme god and an infinitude of secondary divinities and magic numbers, the most important of all being 365 or *Abraxas*. The name itself contains the number 365 counted within it, and the word *Abraxas* was the name of the su-



Fig. 128.

preme deity itself. In reality these gnostic stones were talismans. Their representations and inscriptions are very varied and complicated and of a fantastic imagination that probably defies explanation. Simple souls believed that these talismans exercised a divine influence and considered their inscriptions as the name of God. Often there is no connection whatever between the inscriptions and the figurines engraved on the stones so frequently found in Egypt.

Glass-case D. In the upper compartment a series of *small votive altars* in terracotta and limestone. No. 1, on shelf *a*,



Fig. 149.

should be noticed; its exterior surface is decorated with a festoon of flowers upheld by Cupids; 2. The four faces of the pillar bear busts in relief of Isis Hecate, of Isis, and of Harpocrates; No. 3 bears two ears on one of its faces in order to invite the divinity to listen well to the prayer.

Shelf *b*. Remains of *Peltes* that is to say 'Basins' intended for heating water in, for the washing of linen, clothes, feet, etc. The mark of the factory is engraved on the edges of the vessels. (See BRECCIA, *Rapport* 1919-20).

Shelf *c*, and middle compartment, two Egg jars: *Arretine Pottery*. Many of these vases bear the mark of the factory: Avili; Primi; Atilli; C. Murri; C. Chresti, etc., and its lo-

cal imitations (*terra sigillata*) *Kypros*; *Xa-
pos*; *Zuganir*, etc.

On a raised base at the eastern end of the room is placed a *colossal statue* carved out of a porphyry monolith. It is the largest existing statue in this material. The head and the right arm are lacking. Height 2 m. 83. It represents either an Emperor (*D. o-
cletian* according to *Nerutsos*), or a *Christ* as *Pantokrator* accord-



Fig. 130.

ing to *Strzykowski*. Male figure seated on a throne with a back, dressed in a tunic and himation. This work may date from the 4th century A. D. It was found in Alexandria almost in front of the Attarine Mosque, on the south side of the street. Gift of the Zogheb family.

BIBLIOGRAPHY. — *Strzykowski*, *Kopische Kunst* (Catalogue Général du Musée du Caire), p. 1-6; *Reinach S.*, *Repertoire*, II, 631, 1.

In front of this statue, placed against its raised base, is the only *white marble sarcophagus* decorated with a *mythological subject* in relief, discovered in Alexandria (fig. 129). The typical sarcophagus of Alexandria is the sarcophagus with garlands (see in this same room the two sarcophagi to right and left of the door leading into the garden). The front face is divided into two scenes, the smaller one to the right, the other to the



Fig. 129.

left. In the small picture, a woman (Bacchante) is seen carrying two torches, to light the way for Hercules, who is drunk and stumbling and walks with difficulty supported by two Fauns; a third Faun carries over his shoulder the club abandoned by the god. The marble projects somewhat at the left of this scene and this projection separates the two scenes. Beyond this projection the prow of a boat emerges to indicate that the meeting between the sleeping Ariadne and Dionysos followed by his band of companions is taking place in the island of Naxos, where Ariadne has disembarked alone when coming from Crete in pursuit of Theseus. The Athenian had failed to keep his promise of marriage to her and had left Crete secretly after his exploit



Fig. 130.

against the Minotaur. Ariadne, madly in love, set sail alone to rejoin him; but, tired by the long voyage, she rested in the Isle of Naxos. She is represented plunged in a profound sleep (see the figure of Hypnos, god of sleep, standing to the right of Ariadne, bending over her and caressing her with his right hand) lying on a low bed, on her left side. In consequence

of the movements unconsciously made in her sleep, she is half uncovered. Dionysos surprises her in this provocative attitude and is profoundly struck by her beauty, which also excites the lively admiration of his companions (Pan, Silenopappus, Fauns, Faunesses). By significant motions they all express their enthusiasm and their request not to wake the beautiful sleeper. The end of the story is well-known: Dionysos marries Ariadne. On the lateral surfaces of the sarcophagus are represented Fauns and dancing Maenads on the right (fig. 130), and on the left a vintage scene (unfinished) (fig. 131). We have here an evident allusion to the Dionysian mysteries which helped to spread in the ancient world the idea of a happy immortality. Vintage scenes, Bacchic emblems, or the figure of Dionysos himself call to mind the production of wine, the beverage of immortality, which was offered to those who were invited to the ceremonies of the mysteries. In spite of rather careless execution and inequalities which catch the eye, this piece of work is

very interesting. From the Western Necropolis.

Glass-case E. In the upper compartment: Collection of various *potteries* of the Roman period. In the middle compartment, Roman *lamps*. 1. The bark which bears the dead across the Acherous, the river of Hades; it is guided by Serapis (comp. Nos. 2, 3, 4). 5. The Rape of Europa. 6. Venus taking her bath, twisting up her wet hair. 7-8. Mercury. 9. Gladiators.



Fig. 132.

Glass-case F. and horizontal glass-case S. Collection of fragments of *glazed pottery* of the Hellenistic and Roman periods. Notice No. 1 in glass-case F. (others at the side, and 1-15 in glass-case S.). Numerous fragments of a class of green-glazed, partly gilded vases known as *Sacrificial vases of the Queens of Egypt*; these are probably vases that a potter put on the market either as a proof of sincere devotion to the royal family, or in the hope that their subject might facilitate the sale of his wares. They were in form of an *oinochoe* and were evidently copies of metal originals. At the spot where the handle joins the body a Silenus mask is attached in relief (Glass-case F. 4, 5, 6, others in glass-case S.). On the pear-shaped body of the vase there is a figure of a woman turned to left, draped in a chiton and a short mantle, wearing the frontal diadem of queens and goddesses; in the bend of her left arm she carries a cornucopia; in her extended right hand is a patera which she is holding reversed



Fig. 133.

over a large square altar with acroteria; to the right, behind the queen is a small conical column, entwined with garlands (see Glass-case S. No. 10). An inscription is engraved on the front of the altar (Glass-cases Nos. 5-6) *θεῶν ἱερῶτατον*, and at four centimetres above the altar a second inscription in honour of the queen *Βασιλίσσης Βερενίκης, ἀγαθῆς νόμου* (Glass-case S. 7, 8, 9 etc.). The following should be noticed among the other fragments in Glass-case F shelf C. 7: a fighting scene.



Fig. 135.

A warrior, who has probably fallen from his horse (observe the horse in full flight, on the left hand), armed with a shield and with a sword, tries to defend himself against an elephant who is pursuing him and lifting up its trunk at him. The body of the elephant is covered with rich trappings, which proves that this is no hunting scene.

BIBLIOGRAPHY. — On the subject of glazed pottery in Egypt at the Graeco-Roman epoch; FLINNESS PETER, *Roman Glazing Kilns* (Studies, p. 34-37) Memphis, I. p. 14-15, pl. XLIX; *Meydum and Memphis*, p. 41-43; *Amarne*, p. 15; ZAHN R., *Glasierte Tongefässe im Antiquarium* (Amtliche Berichte aus d. Kunstsammlungen, Juli 1914, No. 10); BUDKOWSKI, *Bull. de l'Acad. des Sciences de Cracovie*, April-June, 1912; BUDKOWSKI, *Necropoli di Scatibi*, p. 187, no. 614; RZYMACH AO., *La mort de Brennus, étude sur quelques figures des Gaulois dans l'art hellénistique*, v. XXI, *Mon. Piot*, p. 166 sq.

8. *Fragment of a Skyphos*. A centaur in profile to right, with front feet raised, lifts up a large stone in

his right hand to strike down a warrior whom he tries to hold fast with his left. The warrior, armed with a shield and a sword, has his right arm raised above his head in order to strike hard, but he seems to be on the point of succumbing. Beautiful workmanship, in high relief. (Observe the elegant floral decorations of many of the other fragments).

In the lower compartment, two long sections of two *lead water pipes* (Diam. 6 m. 14; 6 m. 09) and several *terracotta pipes*.

Glass-case G. This glass-case contains part of the funerary furniture from the Necropolis at Chatby (see p. 88), the most ancient necropolis of Alexandria, dating from between the end of the IV and the first half of the III century B. C. Amongst the pottery notice the elegant *black varnished cups* (1-2) with the long « bâtonnet » handles, attached to the vase only by their lower ends (fig. 132); some *kantharoi* (fig. 133) of the same type (3); some *skyphoi* (4-5). Amongst the terracotta figurines, see No. 6, the four which have been placed round the cinerary urns in the same position in which we discovered them; 7. *A wreath of arti-*



Fig. 135.

ficial flowers in painted terracotta (fig. 134); 8. *Laurel wreath*; 9. *An ivy wreath* in gilt bronze and terracotta; 10. *A cinerary urn* in its case formed of two large terracotta basins; 11. *Childs' Bath* used as a sarcophagus; 12. *Sarcophagus* for a child made out of a large terracotta drain-pipe; 13. *Cinerary urn* of terracotta covered with a coat of gilding; 14-15 etc. *Tear-bottles, small dishes, alabastrer cups.*

Glass-case H. *Ten cinerary urns*, hydriiform, of the type of the Hadra Vases; 5. *Decoration* or olive of laurel branches; 6. *Sprays of ivy.* Urn No. 7, contains the ashes of a certain Glaucias; No. 8, bears on its front surface racing scene in the stadium.

Glass-case K. *Cinerary urns* of which the date of burial can be fixed with precision, see the Greek inscription painted on the body of the urns. 3. Urn of Menekles, a Cretan, cavalry leader: died in 281-0 B. C. (the 5th year of the king, that is to say of Ptolemy Philadelphus); Philon has undertaken his funeral; 4. The personage whose ashes are enclosed in the urn was a native of Pamphylia: he died in 278-7 B. C.; 6. The urn of Thales, native of Cyzicus, religious envoy, died in 278-7 B. C.; 8. Urn of Attalos, native of Acarnania.

Glass-case L. (Gnathy Necropolis). *Cinerary urns* decorated with olive branches and sprays of ivy in black, before the final baking (see Nos. 1, 2). *Cinerary urns* covered with a coating of white-wash and decorated with a polychrome painting in "gouache". Nos. 3, 4. Wreath of flowers and ribbons; 5. Funerary monument, breastplate and shield; 6. Breastplate and shield (fig. 38, p. 85); these last contain the ashes of soldiers. *Terracotta figurines*: 7. Young woman with a large conical hat (petasos) on her head (fig. 133). *Painted stelae*. 8. A warrior taking leave of his two sons.

To the left of the door into the garden: *Large sarcophagus in white marble*, breadth, 1 m. 98, height (without the cover) 0 m. 98 (fig. 136). It has a very heavy cover with ridge down centre and with acroteria at the four corners. The front of the sarcophagus is decorated with festoons of flowers and of fruit (wheat-ears, poppies, and grapes) suspended from nails to which *bacrania* are attached; an enormous bunch of grapes hangs from the lower part of each festoon, while the upper space within the festoons is decorated with rosettes or (in the case of the central one) with a Gorgon's head. From the Western Cemetery (Wardian).

Above this sarcophagus: *Mosaic* representing the personification of the legend of the river Alpheus (the young man to the left) pursuing the beautiful nymph Arethusa (fig. 137).

Arethusa was a nymph of Elis, where Alpheus was the river-god. He fell madly in love with Arethusa, who, wishing to escape his pursuits, took refuge at Syracuse in Sicily. A picturesque fountain called by the name of Arethusa exists at Syracuse up to our own days. This legend is founded on the belief of the ancients that the fountain of Arethusa in Sicily is the mouth of the Alpheus, the largest river of the Peloponnesus which mysteriously disappears underground.

To the right of the door: Another *sarcophagus* of the garland type. The dimensions are smaller than those of the preceding, and the festoons in front are supported by genii standing on a cubic base. Each of the semicircular spaces formed by the festoons bears a Gorgon's head. As I have already remarked in discussing the sarcophagus of Ariadne, almost all the sarcophagi found in Alexandria are of this type, decorated with festoons of flowers. A great number can be seen in the garden. Besides, the Alexandrians really had a craze



Fig. 137.

for flowers, which formed one of the most essential elements of all their decorative arts.

Above this sarcophagus, *several portraits of mummies*, in encaustic painting on wooden tablets. From the Fayum.

Glass-case N. Middle Compartment: *A series of labels or tickets for mummies*, in sycamore wood. * Towards the Graeco-Roman epoch it became customary to have burial establishments in which families deposited the mummies of their dead relatives and charged certain undertakers with the task of looking after their preservation and of celebrating the usual feast in their honour in exchange for payment of a more or less considerable sum according to the nature of the maintenance required; in order then to avoid con-

fusion it was necessary to place special marks on the mummies: wooden tablets were therefore attached to the neck or on the breast of the mummy-cases, and on these the name and parentage of the deceased were either written in ink or roughly engraved, sometimes in Demotic, sometimes in Greek * (G. MASPERO). Nearly all the tablets which are in our Museum were sent to Alexandria in 1891 by the General Department of Antiquities. They must have been obtained from the burial grounds of Achmin and Sohag.

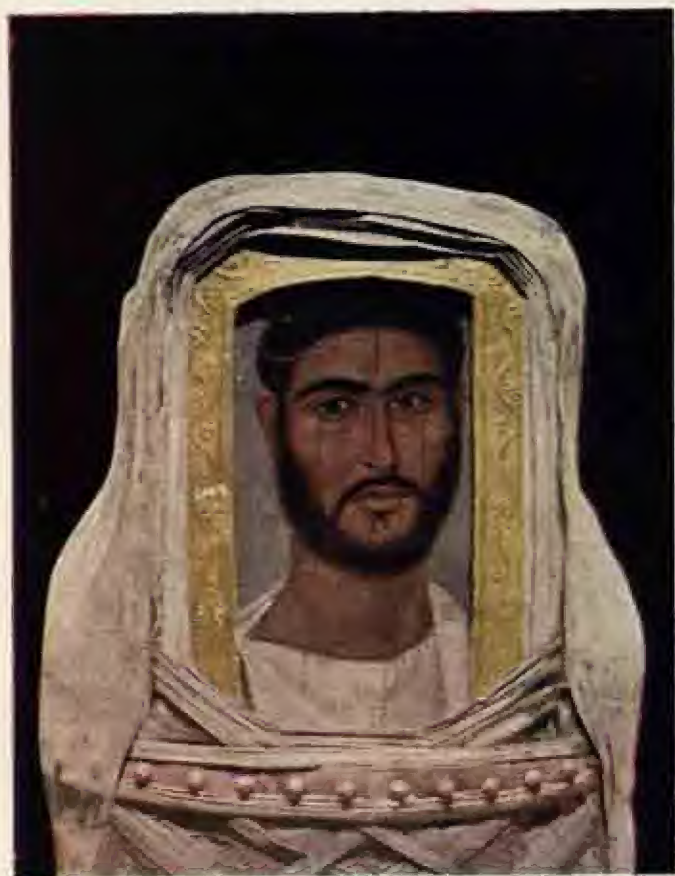
In the two small glass-cases 11-12 (fastened on the inside walls of the pillars in the east side of the room): *handles of brasiers or portable ovens*. It is extremely rare to find the complete vases of which these handles formed a part: there is



Fig. 138

one of them in the Geneva Museum (see the photograph in Glass-case 11), which has been identified with a brasier (*ἀσπαστρον* or *ῥοζάκη*), and more recently with a portable oven (*ἀσπαστρον* or *ροζάκη*). Its shape is that of a large basin with a fairly high foot, concave underneath, with three solid handles projecting beyond the edge. Mr. Walters, who does not know those in our Museum, estimates the number of examples in the different collections at more than a thousand; we alone have several hundreds of them. These handles are decorated with reliefs on a square representing either a spray of leaves, or rosettes, or thunderbolts, or a grotesque bearded head, sometimes wearing a pointed cap (fig. 138) or with the head of an ox. Sometimes these handles bear the maker's name, usually *Hecataios*. It has been maintained that the grotesque heads on these handles represent genii of different kinds placed here by superstitious belief: they are supposed to have protected the cooking of the food. Furtwaengler identifies them as Cyclopes, the companions of Vulcan.

In the middle of the room there are placed *seven mummies* from the Fayum. Notice the one exhibited in glass-case T: it retains intact its complicated swathings, which reveal a special and even artistic ability in preparing mummies (fig. 139). See also Glass-case U (at the back of the north-east





pillar in the room). Over the mummy's face is placed the *portrait of the dead man* painted in encaustic on a wooden tablet artistically framed in a border of canvas and plaster, gilded and fastened down by the bands which envelop the mummy. It represents a fairly young, robust man, with a large face and prominent cheek-bones. His hair is black, short, and frizzy, his forehead narrow. His eyes which are not over-large, are of an intense black; his nose is fine and straight. A slender mustache, drooping in Chinese fashion, surmounts a small, curved, fleshy mouth. A short beard, black, fine and frizzy, frames his face, which has a thoughtful, melancholy expression. His body is clothed in a white tunic. There is a quire remarkable vigour of expression, truth, and strength of colour in this painting. (See pl. in trichromy)



Fig. 139.

Glass-case X (fig. 140). The precision with which these portraits reproduced the features of the defunct can also be observed on the mummy which is still in its sycamore case (notice the curve of the nose). See also Glass-case Y.

It is thought that these portraits, taken during life to be hung on one or other of the walls of the house, were taken down at death, in order to be placed on the corpse. The date of these portraits can be fixed approximately between 30-150 A. D.

BIBLIOGRAPHY. — Dugas, *Heitenistische Portraits aus dem Fayum*, Bonn, C. C., *On the dating of the Fayum Portraits in Journal of Hellenic Studies*, vol. XXV; GOSWAMY E., *Les Portraits d'Antique au Musée Guimet*, Paris, Hachette, 1914; RAIMACH A., *Les Portraits gréco-égyptiens*, Rev. Arch., 3th Series XXIV (1914), p. 32-33; 5th Series I (1905) p. 236; WILSON GREGORY, *Études comparatives. Le Portrait. Traditions hellénistiques et influences orientales*, Kom, 1911, in folio; FAIRBANKS PERKINS W. M., *Roman Portraits and Memphis IV; Portfolio of Hasmara Portraits*, Chap. I-III (A much debated question has been whether these portraits were painted during life or after death. The opinion of Sir Cecil Smith from the artistic impression was that many of them had been painted from memory solely for the purpose of putting on the mummy's)



Fig. 120.

The horizontal glass-cases EF, FF, GG, contain masks of painted plaster and gilded plaster, also fragments of pectorals, coatings for hands and feet etc. found partly (glass-case EE) in upper Egypt, partly in Taposiris Magna (Mariut) and partly in Alexandria. As a rule not one of these masks can pretend to be a portrait of the deceased, in spite of marked differences that may be seen between one mask and another (see especially glass-case EE) and certain personal characteristics that may be observed on others.

BIBLIOGRAPHY. — GOSWAMY E.,

On the small column HH, KK, *Two cinerary urns in green and blue enamel discovered at Gabbari (Western Cemetery). Roman period.*

On the small column LL, *Terracotta cinerary Urn varnished black; a white spray of ivy is painted on it, running round the vase half-way up and over the neck. Four small plates in relief, representing old Sileni, decorate the shoulders of the urn. B. C. III. From Alexandria (Hadra Necropolis).*

In the centre of the room we have recently placed an interesting mosaic found at Thmuis, and the scene represented on

it transports us into the midst of ancient Alexandrian life. In the middle is a vast tent under which a whole family is assembled, the members of which are richly dressed and are wearing flowers. They are placed in front of a table well-provided with a variety of dishes. Quite close to the table, on triangular supports in a corner, are placed two amphorae filled with wine; wreaths of flowers surround the necks of these vessels. A dancing-scene is taking place in front of the family seated at the table: to the right a thick-set little man, with a quaint laughing face is dancing and looking at a woman who is dancing at his left side. The young woman is only wearing a short band of material round her hips: she waves a long veil in her two stretched out hands in time with the rhythm of the dance. The whole of this action takes place in a landscape of Nile scenery. Dwarfs are busy on the banks of the river hunting and fishing. The river teems with fish, hippopotami, crocodiles, ducks, pelicans and other aquatic fowl as well as beautiful marsh plants. On the banks of the river we see birds, serpents and flowers.

Although this mosaic may not be remarkable either for precision of design or delicacy of workmanship, yet its rich conception, its variety of motifs and the careful attention of its colouring render it well worth study. Moreover it gives us an idea of the *heluata conchyliata lapetia* which formed one of the wealthiest branches of the industry and commerce of ancient Alexandria. It also contributes some noteworthy evidence to the much discussed question of Alexandrian art in general, and of the art of the Mosaic in particular.

Several Archaeologists (See, amongst the most recent, CULTRERA, *Saggi sull'arte ellenistica e greco-romana*, and LEONARD W., *Mosaikstudien zur Casa del Fauno in Pompeii*, in the *Review • Neapolis • Ann.* II, 1914, fasc. 1-2), deny that Egypt has been the home of the Mosaic, and affirm that Alexandria neither has been the only or the most important centre of such work nor has had any direct and predominant influence on the origin and development of the Roman mosaic. The Thmuis mosaic however constitutes an argument against the above thesis. Moreover, this mosaic is no longer an isolated specimen, since our discovery of fragments of similar mosaics at Abukir (Canopus). See room 22.

ROOM 18.

Glass-case A (to the right of the entrance): *Twelve Alexandrian cinerary urns* in terracotta, hydriiform, painted before baking in black, red, brown, maroon etc. (see p. 231). The series exhibited in this case presents a rich variety of the different decorative motifs and combinations used for vases: 1. Ribbons, branches of laurel and olive; 2. Palmettes, rosettes, branches of olive; 3. Architectural perspective: balustrade and portico with view of a garden where two geese are walking; 4. Branches of ivy and of olive; 5. Scene of a combat: of the four combatants, one has been mortally wounded and is stretched on the ground (to the right), he is wearing on his head a helmet with a rich crest; a second combatant has fallen on his knees and is trying to defend himself with his sword against an adversary who is standing in front of him and menacing him with his sword while protecting himself with a shield; a fourth combatant is just running up and making a gesture as though to throw a large stone (fig. 116 p. 123); 6. Branches of vine and bunches of grapes.

Glass-case B (to the left of entrance): 1-9. *Amphorae and fragments of Panathenaic amphorae*. As is well-known, these vases were intended to contain the sacred olive oil given as a prize to the winners of the famous games on the occasion of the *Panathenaic* festivals. On one side Athena is represented armed with her helmet and shield, standing between two columns, on the top of which are either cocks, or owls, or a statue of Athena etc.; in the field, the following inscription arranged vertically: *ΤΟΝ ΑΘΗΝΕΣΕΝ ΑΘΑΝ* (Prize given at Athens in the athletic games); often a second inscription gives the name of the archon then in office; on the other side of the amphora a scene from the games in the stadium. Our No. 1 is dated in the year of the archon Ptoasikleides, 371-0 B. C.; No. 2 (prize given to a winner in the race) is dated in the year of Nicomachos, 341-0 B. C. These two amphorae come from Cyrenaica.

The fragments exhibited at the side were found in Alexandria, but one of them comes from Athens; others may

belong to vases made in Alexandria, imitating the Athenian vases in form and decoration.

BIBLIOGRAPHY. — BRAUCHMITH G., *Die panathenaischen Preisamphoren*, Teubner, 1916; BRACONIA, *Le Anfore panathenaische datate in iscrizioni greche e latine* (Catalogue Général), p. XVIII-XX.

Glass-case C. D. E. In the upper compartments there is a collection of *Hellenistic Pottery* varnished in metallic black, often with a superposed decoration in white or in red (cups, glasses, small hydriae, skyphoi, lecythi, etc.). — In glass-case C, notice the *cantharus*, No. 1, which is decorated with a chessboard pattern in white and with a series of squares of a reddish-yellow colour, inserted one in the other; there is also to be seen the remains of a plastic inscription in red below the exterior edge of the opening. — In glass-case E: No. 1 (8862). *Cup, of Megarian type*, signed by Menemachos, and with a representation, in relief, of the *judgment of Paris*, reproduced twice on the two halves of the exterior surface; the Phrygian hero is seated right, on a rock; the others are arranged from right to left, in the following order: Hera, Athena Aphrodite (sitting down, attended by a little Eros), and behind her Hermes. The name of Menemachos is engraved in relief on the exterior of the bottom of the vase.

BIBLIOGRAPHY. — PAUGENSTECHER R., *Die Griechisch-ägyptische Sammlung E. von Sieghis*, 1 Teil, p. 195-2, Pl. XX.

In the compartment in the middle of these same glass-cases there are arranged some hundreds of *lamps of the Roman period*, (a methodical classification of the extremely rich



Fig. 147.



Fig. 148.



Fig. 149.

collection of lamps that the Museum possesses will be made shortly).

Notice in glass-case C: No. 1. Two winged Victories holding up a medal above a cylindrical altar surrounded with laurel; 2. A shepherd taking a siesta near a fountain while his flock grazes around him; 3. A winged Eros riding on a dolphin, and playing on a lyre (fig. 141). Notice also a whole series of Egyptian or syncretic divinities (Serapis, Isis,



Fig. 144.



Fig. 145.

Harpocrates; Helios embracing Serapis; the serpent Agathodemon; Isis-Ceres; Serapis between Isis and Harpocrates etc.); 4. (fig. 142). With two wicks: A priest of Harpocrates bearing the god's altar; to the right and left of the lamp-bowl, two Agathodemon serpents, that on the right with the head of Serapis, and that on the left with the head of Isis.

In glass-case D: No. 1. Triton, 2. Faun pursuing a nymph; he has seized her by her garment, but she, protecting her dress with her left hand, has seized him by the chin and is pushing him back energetically (fig. 143).

Glass-case F. Many of the twenty-seven *terracotta figurines* enclosed in this case are most interesting, while some of them are of real artistic value. The colouring of almost all of them has been admirably preserved, and if some of them may shock an over-refined taste by the juxtaposition of discordant hues in their clothing, there are others which disarm all spirit of criticism. One can but admire No. 1. (in the centre of the case): a young woman (fig. 144 and tri-



Fig. 146.



Fig. 147.

chromy) crowned with ivy, her face noble and fine, her form robust but elegant and graceful, her expression thoughtful, almost haughty; the weight of the body rests on the left leg, the right leg is slightly drawn to one side and bent; she is clad in chiton and himation; her right arm rests on her bosom, imprisoned in the folds of the himation; her garments are white, made of a very fine stuff, almost transparent, with a broad blue border. N. 2 is of very fine workmanship, and the pose of the figure is most elegant (fig. 145). 4. Woman-player on the pandourion (fig. 146). 7. A young mother bearing her naked nursling on her left fore-arm (fig. 147). 8. A

young woman, standing in a graceful pose looking towards the left; the blue and the pale pink colouring of her clothes are perfectly preserved (see trichromy). 9. A woman-dancer (fig. 148). A young woman, standing to front, dressed in a chiton and a mantle drawn over her head; with her left hand she is holding the two ends of her mantle tight against her breast (fig. 123, p. 228). Notice also the figurines on the second shelf and in particular, Nos. 11, 12, 13, 14.



Fig. 148.

In the middle compartment: *Original pottery from Arretinum and imitations*, either local, or made in Asia Minor. Numerous fragments bear the signature either of the potter or of the man who made the stamps for the decoration. Among the subjects which decorate the exterior surface of these vases (*terra sigillata*) in relief, the most remarkable is No. 1. A winged genius playing a double flute. See also: 2. Head of Hercules in profile to left. 3. Gladiator, combatants, and comic masks. — In the right section of the same compartment: the remains of two large dishes in *terra sigillata*, of local manufacture; in the centre of the bottom of the dish, a date-palm; to the right and left of this, busts of Africa and Mauritania confronting; all round the edge, a hunting scene of wild beasts: lion, boar, etc.

Glass-case G. In the middle compartment, some more *Arretinum* pottery and imitations of it; among the latter notice the reliefs: 1. Set-Typhon (From Kôm-el-Chogafa, Serapeum); 2. Serapis; 3-7. Dromedaries (Memphis).

BIBLIOGRAPHY. — SCHARFEN TR., *Die Nekropole von Kôm-esch-Schugafa*, Teil VI, p. 208 sq.; FAGENSTRECHEN R., *Die Griechisch-ägyptische Sammlung E. von Sieglin*, 3 Teil, p. 100 sq.

Among the heads of figurines in terracotta exhibited in the upper compartment: (glass-case C). 1. A naked child astride on its mother's left shoulder, is playing with her and caressing her face. Observe also the rich variety and the





complication of the coiffures (No. 2, also 3-4 and following); 5. Charming statuette of a boy sitting on a rock, his head turned towards his left; he is dressed in a tunic and a mantle clasped on his right shoulder; his hair is long and curled and falls on his shoulders, his expression is smiling; the colouring is well preserved; 6. The head of a young woman, surmounted by a heavy crown; the statue was of considerable dimensions (height from the base of the neck to the top of the head 0 m. 11).



Fig. 149

In glass-case H:

Upper compartment. Section to the left. *Figurines in terra-cotta*: 1. Smiling child sitting on a minute « biga » laden with grapes, drawn by a couple of dogs (fig. 149). 2. Child standing up smiling; with its left hand it is lifting up the lower edge of its tunic which is filled with fruit. In the central section: 3. Bust of Hercules; his right arm, holding his club, is raised above his head; 4. Head of Hercules, height 0 m. 08, of powerful forms, full of vigour and force, excellently modelled (fig. 150); 5. Another bust of Hercules [plaster]; 6. Head of Serapis.



Fig. 150.

In the middle compartment: Some specimens of pottery of the Roman period with reliefs. 1. Helen, pursued by her husband Menelaus who is threatening to kill her to avenge her treachery, is clinging with fright to a statue of Athena, whose protection she implores; in making this movement, she lets her garment slip down, thus disclosing all her charms; at this sight, so the myth runs, the wrath of Menelaus is calmed and gives way to reawakened love. This situation is explained



Fig. 152.

fine clay and of careful workmanship, no doubt Hellenistic; it represents Leda and Zeus, the latter transformed into a swan, as the myth relates (fig. 151).

BIBLIOGRAPHY. — BACCIA R., *Di alcuni frammenti di vasi con rappresentanze a rilievo*, in *B. S. A.*, 11, p. 298 sq.

Glass-case I. *Figurines* in terracotta. Collection of *characters and theatrical masks* (fig 152, 153) also *caricatures and grotesque or pathological figurines* (fig. 154)

Glass-case K. Terracottas from the rubbish^s heaps near Hadra (Alexandria). Notice:



Fig. 155.



Fig. 156.

here by the little Cupids who hold back Menelaus' arm which is armed with a sword and already lifted up to strike. The workmanship is mediocre, but the scene is charming; 2. Hercules felling the Nemean lion; 3, 4, 5. Hercules wrestling with the bull; 7, 8, 9, etc. Masks and Bacchic scenes; 10, 11, 12. Gorgon masks; 13. Fragments of a figurine made of very

1. *A Galatian's Head*, height of face 0 m. 03. The Galatian is represented not drunk, but dying; in spite of the exaggeration observable in the protuberance of the muscles, this head is very life-like and full of a savage and mournful expression (fig. 155).



Fig. 155.

BIBLIOGRAPHY. — REINACH *AA*, *Les Galates dans l'art alex.*, p. 42.

2. *Head of a Gaulish woman* with strong feature. Thick locks of hair fall low on the forehead, then form two masses that are thrown back on either side, covering the ears and falling over the neck.

BIBLIOGRAPHY. — REINACH *AA*, *o. c.*, p. 30-31.

3. *Head of a Faun* (recognizable by the ears, pointed like an animal's), drunk (fig. 156). It must have formed part of a statue like the one in the Cairo Museum, which probably comes from Alexandria and is known as the *Satyr* with



Fig. 155.



Fig. 156.



Fig. 157.

knees leave the rest of her body uncovered, her hands are raised making a coil of her long hair; 11. Lamp in form of a statuette: winged Eros passionately embracing Psyche (fig. 158).

BIBLIOGRAPHY. — LARSEN E., *Antike Laternen und Leuchthaken*, Bon. Jahrbuch, 1871, 108.

In the central section:



Fig. 158.

the *wine-skin*. Other figurines of this type have recently been discovered at Kertch.

BIBLIOGRAPHY. — RABACH A., *Op. cit.*, p. 34; PHARMAKOWSKY, *Fragments de statuettes de Satyres de la ville de Kertch* (in Russian), Odessa, 1912, p. 58, Pl. II.

In the section to the right, a series of lamps, statuettes, and lanterns: 1. Lantern decorated with a naked Venus, kneeling down and coiling her hair; 2. Bust of Minerva; 3. Eros; 4. Bust of a negro; 8. Woman playing on the trigon (fig. 157); 9. Lamp with a stand; 10. Lamp in form of a statuette: Venus standing on leaving her bath; her clothes gathered in folds round her

12. Façade of a temple: the approach to it is up a flight of six steps flanked by sphinxes; the columns are plain at their lower end for a third of their height and are then fluted and surmounted by Corinthian capitals; the pediment is triangular with acroteria; a statue of Minerva is seen in the middle of the cella; 13-14. Masks; 15. Lamp whose handle is formed of a winged Eros crouching; 16 (fig. 159). The shape of this lantern or night-light is supposed by some to be a reproduction (a very bad one no doubt) of the celebrated Pharos of Alexandria, whose first storey was square, the se-

cond octagonal, and the third cylindrical; 17. Statue of Minerva; 18-19-20. Busts of Minerva; 21, etc. Lamps with feet.

In the horizontal compartment in the middle of the room:

Collection of *Roman lamps*, several of which bear the mark of the factory (Strobili, Octavi, etc.). Nearly all of them have the upper surface decorated with the figure of an animal (dog, lion, bear, gazelle, bull, dolphin, eagle, ibis, rabbit, grass-hopper, and so on).



Fig. 159.

Glass-case L. *Terracotta moulds* employed in the making of the terracotta figurines (see Nos. 1-2) and moulds either for stamping bread and cakes, perhaps also stoppers of amphorae, or for decorating in relief certain ceramic products. By the side of each mould its impression in plaster is exhibited. Some of them are of fairly fine workmanship and reproduce graceful motifs. 1-3. Busts of Dionysos (fig. 160); 4. Venus or Amphritrite on a sea-horse; 5. Hercules wrestling with a Centaur; 6. A nude old dwarf, dancing by the side of an amphora filled with wine; in his right hand he holds a trigon, and in his left a goblet; 7. Arion, astride a dolphin, playing a *pandourion*; 8. A cock strutting to the left, in characteristic pride.

BIBLIOGRAPHY. — About pottery, cake and bread moulds. See: Pasqui, *Notizie degli Scavi*, 1906, p. 257 and following; Bannu, *25 Programme zum Winkelmannsfeste*, 1912, p. 7-31; Drexel, *Crustulum et Mustum in lateinisch germanische Korrespondenzblatt*, IX, 2 (1906) mars avril.



Fig. 160.

In the centre of the room:

Glass-case FF. *Collection of fragments of pottery from Naucratis* (Köln Gaiel).

As is well known, Naucratis was the town where Amasis,

towards the middle of the 6th century B. C., collected the greater part of the Greek mercenaries and merchants, who since the time of Psammetichus had been scattered about in several of the fortified camps of Egypt. Naturally these Greeks carried on trade with the country of their birth; and consequently we find in the ruins of the town many fragments of Rhodian vases, Ionian, Cyprian, Attic, etc., of the 6th, 5th and 4th centuries B. C.

BIBLIOGRAPHY. — FLANDERS PERIER W. M., *Naukratis*, Part I. (1881-2); GARDNER E. A., *Naukratis*, Part II. (1882-4). See also: *Annual of the British School*, V. 26-31 and *Journal of Hellenic Studies*, XXV, v, 102-136; PRINZ HUGO, *Funde aus Naukratis*, Beiträge zur Archäologie und Wirtschaftsgeichte des VII und VI Jahrhunderts v. Chr., Leipzig, 1908.



Fig. 161.



Fig. 162.

The mosaics which decorate the floor of this room are made of small polychrome cubes. The designs exhibit very varied combinations of geometrical patterns. They have all been procured from the ruins of Canopus (to the south of Fort Tewfik, near Abukir), where they probably decorated the Serapeum or one of its annexes.

Several of the *lamps* in the pyramidal glass-case in the middle of the room are remarkable either for the number of their wicks (Nos. 1-8), or for shape (No. 9, a winged Eros sleeping fig. 161), or for the scene that is represented in relief on the bowl of the lamp; 10-20. Gladiators, single or in pairs, duelling (fig. 162 and 118); 21. The three Graces; 22. Minerva; 23. Alexandrian Isis, a cornucopia on her left arm, an oar in her right hand; 24. A Victory, in profile to left, holding a round shield or a medallion (fig. 163); 25-26. Fauns playing or dancing; 27. Eros riding a sea-horse, the lamp-border richly decorated, the handle formed of a boat

of his (fig. 164); 28. In the form of a foot, the wick-hole in the great-toe, etc.

In glass-case HH facing the entrance of the room:

At the bottom: Two *cinerary urns* of the so-called *Hadræ* type discovered in the Ibrahimieh Necropolis. The one which still has its stopper closed with plaster contains the ashes of a certain Agonis, who died in the 25th year of the king (Ptolemy Philadelphus, 261-0 B. C.). — In the upper division of the case: *Large cinerary urn*, hydriform, terracotta, varnished black, with superposed bands of decoration



Fig. 163.



Fig. 164.

in white, and medallions in relief upheld by young women on the shoulders of the urn (fig. 165). The imitation of bronze originals is very evident here. A terracotta figurine, varnished black, is inserted in the stopper of the urn, a would-be representation, no doubt far from accurate, of the deceased, whose ashes are enclosed in the vase. From Ibrahimieh Necropolis.

In the glass-cases along the right wall of the room are exhibited numerous terracotta statuettes of the sort called, not very correctly, *Fayum figurines*. These figurines, which cannot claim any admiration on account of their artistic value, are nevertheless of considerable interest for the study of popular beliefs and customs. They are generally hollow, made from moulds. They have been found in great quantities, above all in the Fayum, but also in other towns of Roman Egypt (Akhmin, Ehnas, Hermopolis, Coptos, Abydos, Antinoë, etc.). The greater part of them are figures of Graeco-Egyptian divinities and sacred animals; but there are

also large numbers of grotesques, of caricatures, of peasants, of workmen, of genre subjects, and figures of animals. Some of them were used as votive offerings in the temple or tombs, others were placed inside the houses over pieces of furniture either as a manifestation of religious feeling or simply as an ornament. Some again were nothing but children's toys, while certain others no doubt had a magic, prophylactic signification. To all these statuettes that are neither caricatures nor figures of animals, an attempt has been made to attach a symbolical or religious meaning (women-mourners, concubines of the deceased, or their food-bearers).

It is evident that the images of the divinities were not exclusively decorative, and that they were used as intermediaries between man and god; but very often, according to my opinion, those who made the images and the common people who bought them did not see any particular personification in all these dolls, and did not attribute any precise symbolical signification to them at all. In the main, many of these figures are not very different from those that are sold nowadays to the visitors at country fairs and at festivals around certain sanctuaries. All these statuettes were painted in various colours, but in most cases the colouring has almost entirely disappeared.

BIBLIOGRAPHY. — W. SCHMIDT, *Die Griech.-ägypt. Terrakotten d. Ny-Carlsberg Glyptothek*, Copenhagen, 1911; *Id.*, *Choix de monuments égyptiens*, *Ilne série* (Glypt. Ny-Carlsberg), Bruxelles, 1910; KAUFMANN C. M., *Die ägypt. Terrakotten d. griech.-röm. Epoche*, Cairo. See 2nd edition much improved, now published under the title of *Ägyptische Keroplastik* (1915, 1917); REINACH AD., *Catalogue des antiq. recueillies dans les fouilles de Coptos en 1900-1901, exposées au Musée de Lyon*, p. 95 sq.; WERNER W., *Die ägyptisch-griechischen Terrakotten* (Königl. Mus. in Berlin), Berlin, Curtius, 1914.

It is much to be regretted that time does not allow us to make use of the beautiful and masterly volume *Terres cuites grecques de l'Égypte* which has just been published and in which PAUL FÉROUANT gives illustrations and most valuable comments on the marvellous Fouquet collection.

In the glass-case P:

Shelves a, b, 1-24. It has been supposed, but this is doubtful, that the *terracotta* cones, hollow in the interior, generally open from top to bottom, (height 18-22 cm.) are holders for torches. Often they are phallic in form, and they bear in front, in bas-relief, sometimes a figure which in certain details suggests Serapis-Dionysos and in others Priapus; sometimes again an old Silenic head on the lower part, attached by branches and bunches of grapes to a juvenile head (probably of the Dionysos-cycle) placed near the upper extre-

mity. Instead of being a utensil, may it not have been a decorative object, to which nevertheless popular superstition attributed a propitiatory influence on fecundity or against



Fig. 115.

the evil eye?; 24-31. It has been proposed to regard these articles as handles of sistrums or sheaths for daggers. They are sorts of *reversed cones* that one might think formed with clusters of long leaves surmounted by a double cornucopia

or a kind of calyx or even by two torches, and decorated in the upper part either with a bust of Serapis between festoons of flowers and bunches of grapes, or with a uræus serpent lifting itself up between the cornucopias. — 32-35. *Libation vases* (t) or rather *lamps*. In the figure standing against the column, some have recognized the goddess that holds the shield (Athena or Rome) in foreign parts; but it should be observed that a few of these objects are without any such figure. A column, surmounted by a swan's head with a long neck, stands above an oblong receptacle, roughly

resembling a boat, supported on two or four feet. Against the inner side of the column stands a woman, wearing a helmet and resting on a shield.

Shelf c. 36-40. *Women seated* on a high cubic base, their knees wide apart, the soles of their feet brought together, their mantles drawn over their heads. Our examples have all got their arms broken off, but it is probable that these fractures are not intentional. The arms were made separately and joined on with plaster, and as moreover they were raised in the air, they were very liable to be broken off: c, d, e. These figures are supposed to be those of women *praying or weeping* (as a matter

of fact, they are often smiling), sometimes nude, sometimes clothed. Over the garment they wear a long chain, which descends from the neck over the breast, where the two ends cross and fall over the haunches to meet behind. The chain is secured on the breast by a large plaque or round clasp.

Shelf f. Numerous statuettes of *Bes*, his hands lying on his knees, or carrying a sword in his right hand in the manner of a warrior. On three of the examples, a mao of the bull *Apis* represented in profile to the right, with the solar disc between its horns, is placed above the high coronet of plumes (fig. 166).

In glass-case Q:



Fig. 166.

Shelf *a*. *Players on the tambourine*. Figurines of women dressed in long tunics and crowned with flowers, playing on tambourines; which they are holding in their raised left hands and striking with their right. Some of them are playing and dancing at the same time.

Shelf *b*. *Figurines of naked women*, wearing wreaths round their necks, their hands raised above their head holding large, deep baskets. The women are extremely fat; their long full breasts hang over their swollen bellies (fig. 167). Some archaeologists have interpreted these basket-bearers as the servants or concubines of the defunct. Dr. Regnault sees in them pregnant women, near their time. The breasts are already like two full wine-skins. (*L'Univers médical*, 25 janvier 1914). It may be that this is only a genre subject, without any specific signification.

— Other figurines reproduce another type of naked woman, with a very complicated coiffure, her head ornamented with a heavy crown, her arms and feet covered with bracelets, her legs glued together, her arms stretched out straight down her hips. (fig. 168). Originally it seems that these figures were intended to represent one of the goddesses of voluptuousness (Hathor, Aphrodite), but that before long they came to be regarded as mere courtesans. Schreiber thinks that these figurines laid in the tombs were the concubines of the dead.

Shelf *c*. *Figurines of women with their hair richly dressed*, clad in a tunic with long apotygma, and adorned with a long chain which encircles their backs, shoulders, and hips and is clasped on their chests by a round buckle.

In the glass-cases R, S, T, we have gathered together statuettes representing *Harpocrates* in a great variety of attitudes and symbols. We have already had occasion to note (room 11) the great popularity acquired



Fig. 167.



Fig. 168.



Fig. 169.

in Hellenistic times by this form of Horus (Child-Horus), on which a great quantity of symbols was lavished. Child of the Sun and Isis-Hathor, of all child gods he was the best-known, and was also considered as the offspring of the first protectors of Alexandria, the Agathodemons (good genii) with serpent bodies; also as a Chthonic divinity, a god of fertilisation and fecundity.

Glass-case R. — Shelf *a*. *Harpocrates* standing up, to front, dressed in a long tunic, his head shaved except for a long curl falling from behind his right ear (this characteristic allows us to distinguish Harpocrates easily from Eros or from any other child, mortal or divine); a double lotus bud on the top

of his head as a head-dress (fig. 169). With his left hand he holds a vase propped on his hip, and with his right hand he makes a gesture of plunging into this vase. Harpocrates with a vase, but crowned with flowers, dressed in a mantle clasped on his right shoulder and thrown over his back, the first finger of his right hand held against his lips. While some archaeologists find a mystico-magic signification in the characteristic gesture of Harpocrates touching his lips with his first finger, as though he were inviting the initiated to keep the secret of the mysteries shown to them, others see in it nothing but a natural reproduction of a pose that is very frequently seen in children and especially Egyptian children. They almost all agree however on the symbolical signification of the vase, as being expressive of Harpocrates as a dispensing divinity pouring forth the beneficial water of the Nile. The lotus flowers are a solar attribute, because the Child of the Sun sprang from a lotus-flower. The same figure, naked, ithyphallic. — Shelf *b*. Harpocrates, dressed or naked, resting against a pillar, his head surmounted by the crown of Upper and Lower Egypt, a cornucopia on his left arm, his first finger against his lips (fig. 170). In some of the



Fig. 170.

examples he is wearing the crown of Ammon. — Shelf *c*. The same; the same, seated.

Glass-case S. — Shelves *a*, *b*, *c*. *Harpocrates* with the double crown of the Pharaohs, naked or dressed in a tunic, seated or half-reclining, either on his right or left side, a vase in his left hand, and his right fore-finger on his lips. The same seated on a cubic base, wearing a heavy wreath surmounted by the double crown of the Pharaohs between two lotus buds. Evidently the double crown signifies that he was a divinity who had power over Upper and Lower Egypt.

Glass-case T. — Shelf *a*. *Harpocrates* wearing the double crown, clothed in a short tunic, his first finger on his lips, mounted on a horse represented in profile, walking to the left. — Shelf *b*. The same without a crown, dressed in a chlamys, armed with a rectangular shield and with a sword (fig. 171). The same riding astride a goose. The same riding a sacred bull. These variations on the same motif were probably due to popular fancy, quite apart from any religious significance. — Shelf *c*. *Harpocrates*



Fig. 171.

sitting on his left leg, on a high circular base; the missing right arm has been replaced by an oblong fissure (could this be the cover of a moneybox?). — Shelf *d*. *Harpocrates* naked, sitting, smiling, of plump forms, with a *bull* suspended to its neck. Busts of the same type. — Shelf *e*. *Harpocrates* seated, a vase between his legs, from which he is drawing something with his right hand; the first finger of his left hand is on his lips. Double images of *Harpocrates* side by side. — Shelf *f*. *Harpocrates* in a naos. The same, wearing the double Pharaonic crown, seated on a large lotus-flower. The same, as Osiris. The same, supporting his own image seated on his left shoulder.

Glass-case U:

Shelf a, 1-4. *Zeus* seated on a throne, his shoulders turned three quarters to the left, his head turned to the right; his mantle only covers his back and the lower half of his legs, leaving bare the rest of his body with its powerful proportions. At his feet there is an eagle with outstretched wings, its head raised up towards him. 5-6. Statuette of *Serapis* seated on a throne in the position that we have already had occasion to describe many times, his right hand resting on the head of *Cerberus*; the dog is standing, to front, against the god's right leg.



Fig. 17a.



Fig. 17b.

Shelf b. Busts and medallions of *Serapis*, handles of amphorae with an image in relief of this popular divinity. Bust of *Serapis* in a seat with arms.

Shelf c. In the left half: *Alexandrian Isis*, a cornucopia on her left arm, and her right arm resting on an oar. *Isis* suckling her child *Horus*; 5. *Isis* offering her breast to the sacred bull. — In the right half: *Isis* (or a priestess of *Isis*) richly dressed with heavy wreaths slung across her body, her head surmounted by the *Hathor* crown, her right hand raised shaking the *sistrum*. The same, holding in her right hand, raised to the height of her shoulder, the vase containing the sacred water.

Shelf *d.* *Isis-Ceres* standing to front, dressed in a tunic and mantle that is drawn up to her head, surmounted by the *calathus*, her right hand resting on an enormous torch placed vertically, its lower end on the ground, the flame level with the goddess's head.

Shelf *e.* *Isis-Ceres*, to front, her head surmounted by the Hathor crown, the lower half of her body in the form of a serpent coiled round on itself and holding in its coils some ears of wheat.

Shelf *f.* Bust of *Minerva* surmounting a small lamp attached to the base on the right side.

In glass-case V:



Fig. 171.

Shelf *a.* Figurines of *Venus*. Venus leaving her bath, her garment slipping over her hips, attempting to arrange her wet hair. The same, quite nude. The same, kneeling down on her right knee. Venus half lying down on her left side in a boat. The same, drawing a belt or girdle round her breast.

Shelf *b.* Small oblong plaques with an image in relief of *Venus* in a *mos*, standing, nude, twisting her hair into a coil.

Shelves *b.* *c.* Figurines of women standing, full-face, recalling by their attitude and by their clothes, slipping down their hips, or by their complete nudity, the type of *Venus* we have just described; but these women have their hands raised up to their heads to hold baskets filled with fruit, from the midst of which rises an uræus-serpent. Resting against the women's legs there may be seen, sometimes to the right a boy playing the double flute and to the left an

amphora; sometimes a flute-player to the right, and a woman-dancer to the left. Even in these figurines Schreiber thought he could recognize concubines of the deceased.

Shelves *d, e*. Graceful figurines of *Eros* in different attitudes, laden with various symbols; standing, holding a long and heavy torch; standing, to front, dressed in a tunic, his wings spread, his head resting on his right shoulder, his torch over his left shoulder and behind his neck. *Eros* as a warrior, in profile to the right, the *petos* on his head, dressed in a *chlamys*, a round shield in his left hand, a sword in



Fig. 173.

his right (fig. 172). The same with a torch. *Eros* as a warrior, to front, armed with an oblong shield, standing on a lotus-flower (fig. 173). *Eros* standing praying, his hands clasped on his breast. The same lying on his left side and making of his left arm a cushion for his head. The same, seated, asleep, wearing the *petos* on his head, his chin supported on his clasped hands, which rest on his drawn-up left knee.

In glass-case X:

Shelves *a, b, c*. *Small Heads* belonging to figurines of different types; they are remarkable for the richness, variety and complication of the hair (fig. 174).

Shelves *d, e, f*. *Woman seated on a raised base playing the trigon. Two young women playing at ephedrismos. Genre subjects: Grotesques; Caricatures; Various objects.*

Shelf *d*. 1. *Water-carrier*, a large vase filled with water on his right shoulder; 2. *The date-gatherer*: a monkey is substituted for the peasant (fig. 175); 3. *Peasant*, his back laden with date-palms; he is singing and playing the double flute as he walks; 4. *Camel laden with amphorae*, among which the camel-driver is seated; the camel, which has been kneeling in order to facilitate loading, is on the point of



Fig. 176.

rising up to begin its journey; 5. (fig. 176). A frog playing the lyre and sitting on a large fish (caricature of Arion?); 6. Very graceful lamp, the handle uplifted by a young negro crouching down holding a lantern in his left hand; 7. Upper part of a vase in the shape of a negro's head; 8. *Pastophori* (priests of low rank) carrying a naos in procession.

Glass-case J. *Various objects, Utensils, Animals, Circus subjects.* — A man wearing a *polos* on his head, standing in a cart with two wheels, in the act of whipping the horses (which are lacking). — Daggers and handles of daggers. — Arm-chairs. — Large lotus flower on a base with steps. — Bird on an apple (?). — Griffin turning a wheel with its

right fore paw. — Symbolical representation of Nemesis. — The bull Apis. — A group of dogs (the Maltese type predominates); a leopard, an elephant, horses harnessed or unharnessed. — Observe the wooden horses fixed on wheels, which were used as children's toys.

Glass-case Z. Temporary arrangement. — Shelf *b*. Notice 1-2 Sort of glasses or cups formed of two faces with strongly accentuated features joined together back to back; 3. Small receptacle in the form of a bunch of grapes surmounted by a human head with a thick wreath and wings (Psyche?) d. 1. Caricatured and grinning head surmounted by an enormous eye. This object had evidently a prophylactic virtue (fig. 177). 2. Bust of herculean pugilist or wrestler.

A series of figurines still requiring classification has been placed in a room usually locked, which can only be seen with the Curator's permission.



Fig. 177.

ROOM 19.

At the entrance of the room, fastened to a pilaster on the left: *Fragment of a mosaic* (fig. 178) of extreme delicacy, worked in very small polychrome cubes attached to terracotta



Fig. 178.

slabs. The face represented in the fragment that we possess is that of Clio, the Muse of History. From Alexandria (Hadra).

In the middle of this room has been placed a beautiful *mosaic* discovered between the Jewish Cemetery and the sea-shore (at Chatby). A circle edged with a black border and with a white is enclosed in a square edged with a white and black border. The surface of the circle is occupied by a colossal flower, fully opened, its petals spread out on a horizontal plane. Branches of ivy are inserted among them.

The space between the sepals is occupied by pairs of convergent volutes separated by a figure resembling the point of a lance. The four angles are occupied by four goblets, whose handles are prolonged into large volutes. Two sides of the square are bordered by broad bands with a fret pattern. The mosaic is made of small polychrome stone cubes (black, white, yellow, reddish-brown) arranged with taste.



Fig. 179.

In the upright glass-cases A, B, C, D have been collected figurines in terracotta which were nearly all found at Kôm-el-Chogafa.

Glass-case A. *Animals, sacred or otherwise.* — Shelf a. Eagle, Hen, Lion, Anubis. — Shelf b. Dogs; No. 5 Cerberus (the two side heads are missing) his chest surrounded by the coils of two serpents; careful workmanship; the fierce expression of the guardian of Hades is well-rendered. — Shelf c. Asses laden with a large sack, or with pairs of amphorae.

Glass-case B. — Shelf a. *Handles of lamps:* Nos. 5-8 Polyphemus under a tree, half recumbent, playing the Pan-pipes; a ram at his side, a lyre suspended from a branch of the tree. — Shelf b. *Handles of lamps:* 1 (fig. 179). The Nile, in the form of a handsome old man, with a long curled beard; he is almost naked (his mantle envelops his thighs only); he is seated above a lotus-flower, a double lotus-bud is on his head, a cornucopia on his left arm, a branch of papyrus in his right hand. See also No. 2: a feminine figure, (Euthenia or Egypt) is half reclining at the feet of Nilus and looking towards him. — Shelf b. Serapis on a throne; busts of Serapis and of Isis; Isis on a throne suckling Horus. — Shelf c. Busts of Serapis. — Shelf d. Busts of Isis.



Fig. 180



Fig. 181.



Glass-case C. — Shelf *b*. 1. Seven stoppered amphorae arranged on brackets above a large *zir*; 2. Harpocrates standing, dressed in tunic and mantle, his head surmounted by a heavy crown, a cornucopia on his left arm, his right forefinger on his lips, a goose at his feet; 3. Canopic vase with the head of Osiris, on a base ornamented with reliefs; 4. Dog-headed ape, a *bull*a on his chest suspended round his neck, his head surmounted by the solar disc. — These four figurines come from a tomb in the Western Cemetery. — Shelf *d*. 1. Head of Hercules crowned with ivy; 2-3. Heads of Minerva; 4-5. Heads of Pan and of Silenos; 6. Hercules, nude, standing to front, his club in his right hand, carried like a cane, a lion skin on his left fore-arm, the apples of the Hesperides, which he has just stolen, in his half-raised hand; 7. Hermes or Mercury against a pilaster (fragment of a vase?) standing, to front, dressed in a chlamys thrown over his back, the *caduceus* in his left hand.



Fig. 180a.

Glass-case D. Amusing series of *grotesque figurines and caricatures* (fig. 180).

In the upright glass-case I and II has been arranged the *funerary furniture* collected during the excavations of 1912 in the Necropolis at Hadra.

In glass-case I, observe above all the superb vase in blue-glazed ware (fig. 181), absolutely intact, decorated with three masks of *Bes* in relief on the shoulder and a statuette of *Bes* standing between the shoulder and the mouth. The whole of the exterior surface is ornamented with figures of real or fantastic animals, bordered by bands of rosettes and spirals (beginning of the 3rd century B. C.). Notice also several terracotta figurines. — Shelf *a*. Statuettes of *young women*, standing to front, dressed in chiton and himation, held on the breast by the left hand, the right hand raised and resting on the hip. — Shelf *b*. 1. Woman-player on the trigon; 2. Charming figurine of a smiling child, half-naked (the mantle thrown over its left shoulder and behind its back).

hanging on to a *herma* of Dionysos for protection against someone who wants to take from him an apple which he is grasping with his right hand; a goose is leaning against his left leg. Delicate colouring, well-preserved; 3. Boy and girl (the former naked, the latter dressed in a chiton) are quarrelling over a duck (fig. 182). — Shelf *c.* 1. Head of a degenerate or mad man, of exquisite workmanship; 2. Superb head of a harnessed horse; 3. Old Silenus; 4. Harpocrates half-reclining in a boat filled with amphorae; he is crowned with flowers, with two lotus-buds and with the double crown of Upper and Lower Egypt.

Glass-case II. *Cinerary urns* with polychrome decoration, and urns with decoration in black set off with white; alabaster urns; a red-figured *lekane*.

BIBLIOGRAPHY. — BACCIA, *Rapport sur la marche du Service du Musée pendant l'année 1912*.

In glass-cases III and IV are exhibited: Twelve beautiful alabaster *cinerary urns*.

In the four niches set in the walls of the room:

Between glass-cases A and I: 1. Funerary stele of nummulithic limestone (the scene that was painted on it has altogether disappeared) in memory of the Thessalonian, *Hippocrates son of Philotes*, who must have been one of the mercenaries in the service of the Ptolemies; 2. Stele in the form of a *naos* bearing in relief a scene of touching inspiration, but badly preserved; a young girl is endeavouring to hold up in bed her dying mother, whose breath is failing her; the three cushions placed behind her back fail to give her any relief.

Between glass-cases II and B: 3. Stele painted in the form of an edifice surmounted by a cornice decorated with triglyphs and metopes: the painted scene represents a woman taking leaving of her husband, while a maid arranges her funeral toilet (it is interesting to notice the artist's effort to reproduce a room in perspective with its ceiling decorated with mouldings).

BIBLIOGRAPHY. — BACCIA, *Rapport* (1913); *PROKOSCHKE B., Nekropolis*, p. 74.

Between glass-cases C and III: 4. Stele in the form of a small

temple; on the inner wall is painted a scene of farewell between two soldiers.

Between the glass-cases IV and D: 5. False door painted on the slab for closing a loculus; the women-mourners who hold the *lessera* bearing the epitaph, the two Gorgon heads, and above all the Hermes painted to the left of the pseudo-doorway show a skill that is unusual in this class of Hellenistic monuments. (See *Rapport du Musée*, 1912).

In the glass-table may be seen several *tesserae* of bone, ivory and glass. Some bear proper names, others numerals, others figures in relief (human heads, women-players on the lyre, crocodiles). *Bone tesserae* were the pieces or pawns of a game that could be played by two people, each of whom had fifteen tesserae at his disposal. One surface of these pieces was stamped with a number or figure from 1 to 15, and on the other surface there was a representation of a god on a monument, usually an Alexandrian divinity. The game is said to have been invented in the first century A. D. in some Hellenistic centre (probably Alexandria) whence it spread over the Oriental and Roman world. (See Rostowzew M., *Interpretation des tessères en os*, in *Rev. Arch.*, 1915, I, p. 110-124) — Notice as a curiosity the three human teeth strung together on a gold wire, belonging to a corpse discovered in the Ibrahimieh Necropolis, 3rd century B. C.

In the upright glass-case, standing by itself, placed in front of the mosaic: *Cinerary urn* still retaining its beautiful wreath of artificial flowers (fig. 183). It was discovered in the Necropolis at Chatby, the funerary furniture of which is assembled for the most part in rooms 20-21. (Between the 4th and the first half of the 3rd century B. C.).



Fig. 183.

ROOM 20.

In the middle of the room is placed the group of *Dionysos* and the *Faun*, unfortunately much mutilated. It was discovered to the left of Rosetta Gate, during the demolition of the fortifications. In spite of its mutilation (nothing but the two torsos remain) this group, carved in beautiful white



Fig. 183.

marble, makes a good impression. In the complete group, Dionysos in a careless pose was supporting himself on a young Faun, passing his left arm round his neck. The Faun was placing his right arm behind the back of Dionysos. The god's right leg was resting against a vine-stem, by the side of which was a panther. Many replicas of this group are known, (ours resembles, more particularly, that of the Chiaramonti Museum, Vatican), the original of which is believed to derive from the school of Praxiteles.

BIBLIOGRAPHY. — BAKKER, *Annales Serv. Ant.*, VII, 221-231. LEVI ALON, *Gruppi di statue con un Satiro*, in *Antonia*, IX (1914).

On the masonry stage to the right and left of the entrance

are placed several *painted stelae*, some of which are well preserved, in spite of their twenty-two centuries existence:



Fig. 185.

1. (left). A woman seated in a high arm-chair, in profile to the right, dressed in a chiton and himation drawn



Fig. 186.

up over her head, is nursing a little child on her knees. Her name was Isodora and she came from Cyrene.

2. Young officer cantering on a superb horse, towards the left. The horse is richly harnessed. The rider is armed with breast-plate, sword, and spear; a chlamys clasped on his breast floats behind his back. A servant holding the horse's tail with his right hand runs behind his master. This is an officer from Macedonia,



Fig. 187.

who died in Alexandria a few years after the foundation of the city (fig. 184).

In the large glass-case A, a group of *clue-rary urns* may be seen. Notice No. 1, an urn which is covered with a coat of yellow stucco, on which a pattern with geometrical and floral motifs is stamped (evidently an imitation of vases in gold or silver); notice also the samples



Fig. 188.

of pottery varnished black (fig. 185) of varied forms; figurines in terracotta; polychrome glass vases (fig. 186).

Large glass-case B. Other beautiful *figurines*, and other *vases*: Young women seated (1-2) or standing (3-4-5) clothed for walking out; a woman-player on the trigon (fig. 187) (6); some children doing their school-lessons (fig. 188) (7-8-9) or playing with animals (10), etc. There should also be noticed a large alabaster dish, which must have been used at a funeral repast, after which it was broken and its pieces deposited in the tomb.

BIBLIOGRAPHY. — BECCIA EV., *La necropoli di Sciatbi*, t. I, page LVI, fig. 1, II, Pl. LXXXII, Calce, 1910.

ROOM 21.

In the glass-table: 1 (11056). *Wreath of artificial flowers* in painted or gilt terracotta. More than a hundred flowers can be counted here, consisting of some four or five varieties. Several of them have their corollae in a single piece with a wavy edge and a small bud in relief in the centre. Others are entirely gilt; others again have their corollae formed of eight oblong sepals which are painted in different colours, red, green blue, etc.

BIBLIOGRAPHY. — BECCIA E., *Ghirlandomania alexandrina*, in *Musee Egyptian*, III, 1, and in *Necropoli di Sciatbi*, Cap. VII.

In the same glass-case: Other wreaths and branches of laurel or of myrtle, the leaves in gilt bronze, the berries in terracotta, also gilt; 2. Gorgon Heads, Bucrania, Mask in gilt stucco, intended to be inlaid in a sarcophagus or in a wooden case; 3. Minute figurines of women-dancers, and small columns in gilt stucco: these too were probably intended to decorate a small wooden box; 4. Several fragments of glass mosaic with floral decorations; 5. A double flute in ivory: the two pipes are composed of several distinct pieces, care-

fully fitted one into the other; the one has five holes, the other six. The ancients knew of the «violet» or key for automatically closing instruments of this type.

In the glass-case in the middle of the room: *Mummies of sacred birds* from Taposiris Magna (Mariut).

Glass-case A (to the left of entrance). — Shelf *a*. Figurines in painted terracotta, discovered in the Chatby Necropolis. Young women dressed in tunic and mantle, seated or standing up in different attitudes. — Shelf *b*. 1. A player on the *pandourion*, of a foreign type; 2. A young man in the flo-



Fig. 189.



Fig. 190.

wer of age, of slight and elegant build, his mantle thrown over his back, his left elbow propped on a high pillar, his right hand resting on his hip; 3. An interesting type of hermaphrodite. Heads of figurines. — Shelf *c*. Boys and girls; a goose of very careful workmanship (fig. 189).

In the large glass-case B. *Cinerary urns*: see the beautiful and large amphora with decorations in red and white superposed on a ground of metallic black (fig. 190), *objects in alabaster, pottery, terracotta* (see the little boy dressed in a chiton and himation wearing over his long curled hair a crown finishing in a point at the top of his forehead; see also the charming group of a boy and a girl quarrelling over a goose). Fine fragments of glass vases (*mille fiori* and *murrhine*).

In the large glass-cases D and FF are exhibited all the monuments collected from the necropolis of Ibrahimieh (3rd century B. C.). Amongst the numerous inscriptions painted in red should be noticed particularly those that are written in Aramaic characters; they help to fix the chronology of the Jewish colony in Alexandria; a colony which goes back, there is no doubt, to the beginning of the 3rd century B. C. The other stelae introduce to us persons from Bengasi (Xeperates, son of Charmantias, from Berenice of the Hesper-



Fig. 191.

rides); from Sidon (Simotera, daughter of Heliodorus); from the island of Thera (Teucosmos, son of Socritos, from Thera) etc. — Amongst the numerous figurines the beautiful boy (glass-case D, No. 1) with his elbows resting on a pillar, his mantle thrown over his legs, the upper part of his body naked and painted in pink (before the baking), his long curled hair surmounted by a crown supposed to be of metal). 2-3-4. Remains of Sirens as women-mourners tearing their hair in a paroxysm of grief, etc.

In glass-case F. A group of *figurines in painted plaster* (discovered in a tomb which is undoubtedly of a later period,

Hercules, Harpocrates, Min on a boat between two canopic vases, the one with an Osiris head, the other in the form of a bunch of grapes; Min in a boat between an amphora and a column, etc. — Amongst the

cinerary urns there are many which still retain their ornamentation round their necks, formed of a wreath of artificial flowers (fig. 191). — Notice besides in glass-case F the paintings on the cinerary urns: 1. Scene of combat; 2. A winged horse (beautiful



Fig. 192.



Fig. 193.

design) between two columns (symbolising the Stadium).

BIBLIOGRAPHY. — BAROCIA EV., *La necropoli di Ibrahmish*, in *B. S. A.*, 9, p. 35 sq.

Glass-case E. *Grotesques and caricatures in painted plaster*; fragments of figurines and terracotta figurines from Kôm-el-Chogafa. In the middle compartment a collection of lamps, many of which are interesting. 1. Diana as huntress; 2. Seated Venus busy with her toilet after her bath, helped by Cupids (fig. 192); 3. Venus leaving her bath; 4. Venus standing up in the act of dressing herself; a little Cupid holds up a mirror to her (fig. 193); 5. The god Pan, a crooked stick in his left hand, a flute in his right (fig. 194).



Fig. 194.

ROOM 22.

This room bears the name of H.H. Prince Toussun, because H.H. has given to the Museum nearly all the antiquities which decorate it, and which come from Canopus (Abukir).



Fig. 195.

Among the monuments which throw some light on the town of Canopus, there are dedications to Serapis and to Isis which take us back to the first half of the 3rd century B. C. (on the wall to the left of the entrance: No. 1, in honour of Ptolemy Philadelphus and of his wife, by Callierates son of Boiseos of Samos; 2-3, in honour of Ptolemy and Berenice, etc.); others date from Roman times: certain inscriptions commemorate Canopus in its Christian days. There is, besides, a fine series of architectural remains, beautiful capitals of a floral type, others of the Corinthian order but decorated with the crown of Isis

(the solar disc between two horns); there are also some remarkable pieces of sculpture (fig. 195, *Attila*), and a series of terracotta figurines. Notice in glass-case C: 1, the beautiful scene of an old man and boys in the porch of a gymnasium (fig. 196), a scene full of life and of good workmanship; notice also No. 2: a richly caparisoned elephant bearing a warrior (?) on its back; a crowned Harpocrates, his crown being of flowers and the two lotus buds, is seated on the ground in front of the animal and is caressing its trunk with his left hand, while his right is thrust into a vase; No. 3, Woman play-



Fig. 196.

ing the lyre. In glass-case B. Some carved bone and ivory work (fig. 197, beautiful Mask).

In the middle of the room is exhibited a mosaic which was found in Alexandria (Rue Youssef Eiz-Eddin). It is wrought in the earliest manner; that is to say, it is composed of small pebbles of various colours in their natural state. In the centre is a warrior, or a fighter with wild beasts, armed with a shield and a spear; he is advancing to the left, but is turning towards the right to attack an enemy supposed to be behind him; the mosaic is bordered by a series of griffins confronting each other in pairs.



Fig. 197.

ROOM 22^a.

It is necessary to return through room 18, in order to reach the small room 22^a, in which some pagan and Christian wall-paintings are exhibited.

1. Ex-voto (votive offering) to the god Heron Sabattos. Heron equipped with all his weapons, his horse by his side (half-size), is offering a sacrifice in front of a tripod surmounted by a large vase. A serpent is coiling itself round the tripod and lifting up its head towards this personage. A black slave, represented on a much smaller scale than his master, is at the latter's feet. Heron is letting some incense fall on to the flame which is alight on a small cylindrical altar. The sacrificial offerings comprise also a fowl, some fruit, etc. deposited on the ground. A winged Victory is just arriving in flight and is holding a crown over Heron's head. This painting may date back to the time of the Antonines.

BIBLIOGRAPHY. — BARCELOA, Ev., *Rapport* (1911); LAFREYRE G., *Ann. Serv. Ant.*, t. XX, p. 247; « *Le dieu Hérès en Egypte* ».

2. Another analogous votive offering, almost contemporary. From Theadelphia (Batri-Herit, Fayum).

The other frescoes all belong to a crypt or subterranean chapel discovered far out in the Mareotic desert, thirty kilometres (between 18 and 19 miles) in a straight line to the south-west of Alexandria. These frescoes are evidently Christian (they are placed here for lack of other space), and they date from the 6th century. They help to demonstrate that the sources of Christian Art in Egypt must be sought for in Hellenistic art. Moulded ceilings carved or painted are very common in Alexandrian art at the time of the Ptolemies (Nos. 1-2), also walls of rooms painted in imitation of marble and alabaster (Nos. 3-4, etc.). Walls painted with monumental human figures are common in the art of the Roman period.

The crypt was composed of an entrance stair-way, a room that was almost square, and a second smaller room, at the end of which was a niche. The remains of the moulded ceiling belong to the first room, the walls of which were decorated with a painting of St. Menas (No. 3, to left of entrance), with the scene of the Annunciation (4-5), and other saints whom it has been impossible to identify. Among the decorated basements, notice the cornice with complicated interlacing, in the centre of which a blue bird and some flowers are painted. In the semicircle on the arch-way between the first and second room, a head of Christ was painted in a medallion (the face being of an Egyptian type, No. 6). The walls and vault of the second room were decorated with tapestry hangings (7-8); in the niche at the end was painted a saint (9) standing in an attitude of adoration, in the middle of a curious landscape probably meant to represent Paradise.

BIBLIOGRAPHY. — BERTHELEMY, *Rapport sur la marche des travaux du Musée gréco-romain d'Alexandrie en 1912*, p. 234, Pl. 1-1X.

GARDEN COURT.

Returning now through the large square room (17) we reach the garden by the door in the west wall, opening on to the veranda.

In the middle of the veranda is placed a colossal seated statue of *Hercules* (fig. 39 p. 96). Coarse-grained white marble.

height 2 m. 15. With the exception of the lower half of the left leg which was worked separately, the statue including the seat was carved out of one single block. Unfortunately this fine specimen of Hellenistic art has had the head and right shoulder mutilated.

The god of heroic strength is represented sitting in an attitude of calm and repose. The upper portion of his body is quite naked, for his mantle is thrown over his legs and one end of it only, drawn round the lowest part of his back, is gathered up on his left fore-arm, which is raised horizontally. Hanging down by his left thigh we see the head of the lion-skin; and by the side of this, carved in high relief in the block which serves as base, is his club. His powerful proportions and well-developed muscles are rendered with force and truth, and yet with suppleness. The anatomical structure is minutely studied, the modelling is of remarkable workmanship. It has been compared to the celebrated torso in the Vatican (which was formerly believed to represent Hercules, but which really represents Polyphemus), a masterpiece of Apollonius, to whom (or to his school) our Hercules might be attributed. This type of statue of a seated divinity is fairly common amongst Alexandrian sculptures. (See the drawing of the Vatican torso in a frame close by it).

BIBLIOGRAPHY. — REINACH, *Répertoire*, II, 220, 3.

In the north section of the garden may be seen several *funerary monuments* from the Chatby Necropolis, numerous sarcophagi of marble and of granite of the garland type, and some capitals.

At the foot of the stair-way *two sphinxes*, good workmanship, headless, from Heliopolis.

In the middle of the garden, there is a large *circular basin* made of a single block of pink granite; behind of this a colossal group in granite of Ramses II and his daughter, represented sitting side by side. From Abukir.

At the end of the garden, against the wall: *Colossal head* in green granite (discovered near Hadra Lake, in the ruins of the ancient Telesterion, see p. 18). This head represents Mark Anthony with the attributes of Osiris. We know, in fact, that Anthony and Cleopatra had their statues erected as Isis and Osiris at the entrance of the famous temple.

In the middle of the wall to the right is an enormous quadrangular basin (sarcophagus) made out of a single block of granite. Facing this is a large wooden press for oil or for wine, dating from the Roman period, found at Theadelphia (Fayum).

In the north-western section of the garden-court, I have (by reducing the distances between them to almost half their original length) reconstructed the stone pylons and the altar belonging to the temple of Pnepheros, discovered at Theadelphia (see room 9 page 153). This temple was built on the plan of the Egyptian sanctuaries: there were three successive courtyards; and it was only by traversing these that entrance could be obtained to the vestibule of the principal chapel. Frescoes (see rooms 9 and 22^a) once adorned several of the walls in the various rooms, the walls being built almost entirely of unbaked bricks (fig. 198). There is a beautiful Greek inscription, carved in handsome letters on one single block of stone 0. 45 cm. deep and 2 metres long, over the doorway at the entrance of the temple, between the door itself and the cornice. This inscription, dated the ninth day of the month of Thot, in the 34th year of King Ptolemy Euergetes (137 B. C.), tells us that the pylons and the stone vestibule had been dedicated to Pnepheros by Agathodorus, son of Agathodorus, citizen of Alexandria, inscribed in the second hipparchy, who dedicated this building to the god who was doubly great, in honour of King Ptolemy and of Queen Cleopatra his sister (and wife) and of Queen Cleopatra his wife (and niece) and of their children.

Two lions of Tura limestone are at either side of the doorway; demotic inscriptions are engraved on them and on their pedestals. After passing through the open pylons which formerly stood at the entrance of the successive courtyards we reach the principal chapel and the altar on which the crocodile god was exhibited and guarded. In the central niche we found, still in place, some small wooden rollers, which must have been used for sliding into position the bier on which the crocodile god was carried. I have had a model of the bier made (original in room 9) with its small pillars or props to hold up the coverings placed over the crocodile. A wooden barrier prevented the public from approaching too close to the god, while two wooden shutters closed the upper half of the doorway of the chapel and, when necessary, hid the divinity from sight. I believe the

reconstruction of this chapel forms a striking and life-like picture of one aspect of religious life in days gone by.

Pnepheros, the principal deity of Theadelphia, seems to live again before our eyes in his temple with his priests and worshippers. But, after having known prosperity and fame, misfortune and misery overtook the god, though belief in his power lingered long in the hearts of men and died out very slowly. No exterior force directly contributed to this decline. As a matter of fact, although we found the temple



Fig. 106.

in a state denoting extreme poverty, yet it is also true that it was practically intact, its wooden doors still in place, also the objects used in the service of the god.

One might almost imagine the last of the priests — distressed at being alone faithful to his god whom no one else now worshipped, and despairing of ever being able to rekindle among his fellow-men the faith they held of yore — closing the door of the temple and turning away he also, his heart full of bitterness and grief, maybe to seek a new faith, or... a fresh means of livelihood. The long duration and gentle decline of the worship of this god proves

in its way that the complete victory of Christianity over paganism in Egypt was attained by very slow degrees.

In the south-eastern section of the garden we have reconstructed *two tombs* cut out of rock found in the Western Cemetery. One of them dates back to the 3rd century B. C. and the other to the 1st century A. D.

The first one (A) is a *cella* enclosing a sarcophagus in the form of a bed and still retaining traces of the paintings with which it was decorated. The *cella*, which we enter by mounting five steps, was preceded by a long rectangular vestibule, used for meetings of the surviving relatives (room for weeping), and by a square atrium (fig. 40 p. 98).

BIBLIOGRAPHY. — BARCOIA, in *Musée Égyptien*, II, p. 61 sq. Cp. *Rapport sur la marche du service du Musée pendant les années 1910-1911*, p. 4 sq.

The other tomb (B) is simpler. The entrance is through an arch, whose vault is decorated with a large shell in relief (same decoration at Kôm-el-Chogafa); three niches are sunk in the three walls and in each of these is sculptured a sarcophagus of the garland type.

After mounting the veranda again and passing in front of the Curator's office and the Museum Library, we find ourselves in the vestibule, whence we reach the rooms containing antiquities of Christian times and the numismatic cabinet.

ROOM 1.

For « Christianity in Alexandria » see p. 52-56.

To right and left of entrance :

- 1-17. Funerary stelae, in white marble, probably from one of the famous monasteries, so-called, of the Hennaton (or the *ninth mile* to the west of Alexandria, towards Mariut), and referring to monks, called either ἀδελφός (brother) or ἀββά (abbot). This last designation does not always indicate sacerdotal dignity, but was a title of distinction for certain learned or particularly virtuous monks. Some of these followed a profession. Abbot Dorotheus (2) was a *ψαλμης*, a player of stringed instruments. Abbot Serenus (4) was a doctor (ιατρός) and had transmitted the secrets of his art to



108



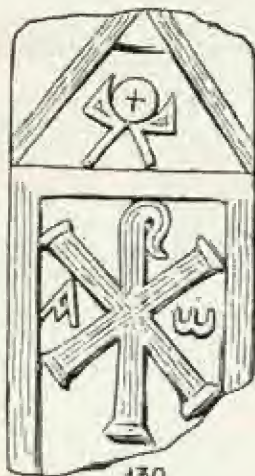
106



103



111



130



119



144

Fig. 199

his disciple John. The greater number are entitled masters of the novices. Fifteen of these inscriptions are dated from the era of the Martyrs. The most ancient is dated in the ninth indiction, year 232 after Diocletian, which corresponds to year 316 of our era, as the era of the Martyrs starts from 284 A. D.

BIBLIOGRAPHY. — LAFREYRE G., *Épigraphes de moines alexandrins*, in *Bull. Soc. Arch. d'Alex.*, 4, p. 12-167; *Recueil des inscriptions chrétiennes d'Égypte*, nos. 1-11; BUCCHIA, *Bull. Soc. Arch.* 16 p. 75 and 17 p. 170.

Along the wall to the right of the entrance there are arranged about two hundred Christian funerary inscriptions (partly in Greek, partly in Coptic) found either in Alexandria, or in different parts of Lower and Upper Egypt (principally at Assuan, Achmin, and Achmoun). Their form is sometimes triangular, sometimes rectangular, surmounted by a small pediment.

Many begin with the formula *Στήλη τοῦ...* (Stele of...), this being especially characteristic of the inscriptions from Achmin; many others begin with the formula *Ἐπιτύθη*. These formulæ are followed by the name of the deceased man or woman with the epithet *μακάρος* or *μακάρα*, their age, date of their death, and sometimes their profession.

No. 53 is an epitaph, partly metrical, to a lady, *Joannia*, daughter of Ammonius, of Hermopolis, said to have been eminent as a poetess and speaker, as well as famous for her knowledge of law.

On the stelæ 103, 106, 108, 111, 119, 120, 130, 135, 144, we may observe the different forms of the cross in Egypt. N. 130 shows the most ancient of all the monograms: representing at one and the same time the name of Christ and the sign of His cross. No. 106 is nothing but the ancient hieroglyphic symbol, the *Ankh*, signifying *life*: this symbol is particular to Egypt. We find also the cross with a loop or handle, the square cross (with four arms of equal length), and the cross with the horizontal arms shortened (fig. 199).

BIBLIOGRAPHY. — LAFREYRE G., *Recueil des inscriptions chrétiennes d'Égypte*, le Caire, 1902.

Upon the different forms of the Cross see E. L. BETCHER, W. M. FLOW, and PETRIE, *Early forms of the Cross in Ancient Egypt*, 1916, Part III.

Glass-case A: Towards the centre of this wall. *Terracotta Figurines*. Haloed women, knights, warriors, animals, etc.,

from the sanctuary of Abu-Mina. My opinion is that these are dolls or toys that the pilgrims carried back with them to their country, as a souvenir for their families, and for their children in particular.

Glass-case B. *Coptic and Byzantine papyri* (private letters, documents, fragments of the Gospel, etc.).

In the centre of the room, at its two extremities, *two marble capitals* with an abacus, height 0 m. 63, width (of the upper part of each side) 1 m. 04; the surface of the capitals is covered with a basket-work pattern, amid which is inserted in the centre of each side a bouquet of conventional flowers. The style recalls that of the capitals in the basilica of Saint Vitale at Ravenna. The current opinion is that they belonged to the church of Saint Mark in Alexandria. Professor Strzygowski thinks they were imported to Alexandria for a basilica of the Justinian epoch. The capital which is in front of the entrance has been hollowed out to be used as a baptismal font, or as a basin of some sort, with a hole for the water to run off; it was discovered in digging the foundations of the house where the French Post Office now is (Boulevard de Ramleh). The capital at the other end comes from the Maison Kindineco on the Mahmoudieh Canal. A similar capital, also from Alexandria, is in the Cairo Museum. A fourth capital, of identical type but of larger dimensions, is to be seen in the centre of room 2: it was found in digging the foundations of the Technical School of the Frères des Ecoles Chrétiennes (fig. 200).



Fig. 200.

In the five glass-cases C-G, there are shown some *dried up bodies*, taken from the Christian necropolis of Antinoë, which still retain their clothes of embroidered cloth.

In the centre of the room: *Porphyry lid of a sarcophagus*, found by Botti in 1893 whilst excavating in the Labbane



Fig. 201.

quarter of the town. It is in the form of a truncated pyramid. In the middle of each of the four vertical faces of which, so to say, the base is formed, there is a head carved in high relief. On the side which faces the entrance into this room: a young woman's head, her hair parted in the middle of her forehead, fastened by a ribbon, and gathered into two clusters at the nape of the neck; to the right of this: head of a young woman with long hair twisted in a coil round her head and crowned with bunches of grapes and of vine-leaves; on the side opposite to the entrance: the head of a beardless young man, smiling, his hair falling in disordered locks; on the fourth side: a bearded head, bald on the top, crowned with branches of vine and with small bunches of grapes. Fesoons in high relief encircle the lid, their ends tied together at the corners and above each of the heads. M. Strzy-

gowski finds in this monument one more proof in favour of his theory on the Oriental origin of Christian art. (A fragment of a similar sarcophagus is in the Constantinople Museum; notice, on the east side, the photograph of a sarcophagus of identical type in the Vatican, considered to be that of Saint Constance).

Glass-table H. *Writings on leather* (Coptic) containing acts of pious donations made to a convent in the town of Mohondi (Upper Egypt). *Minute objects in lead; Byzantine weights and Gnostic stones.*

Glass-case I. *Curious Cushion in bands* (polychrome wool) arranged in such a manner as to form a series of squares. It was discovered under the head of a body in the Christian Cemetery of Antinoë.

Glass-case K. *Collection of carved bone and ivory.* All these fragments have



Fig. 202.

certainly been inlaid in furniture or boxes or have been used to decorate utensils and weapons. The greater part of them do not belong to the Christian period, but we have collected them here in order not to disperse them among different series and also for practical reasons. They were found, for the



Fig. 203.

most part, in the rubbish heaps of ancient Alexandria, and if, as a rule, they are not remarkable for delicacy of execution, their subject-matter is always interesting. Moreover there are some that have a certain artistic value: 1978. Paris or Adonis standing, the upper part of his body naked, wearing a Phrygian cap; he is supporting himself on a thick long stick; 1979. A nude young man, in profile to the right, with strong muscular development, his head turned backwards, his petasus hanging behind his neck (Mercury?); 1993-1994. Venus, nude, standing, a dolphin at her feet; 2000-2006.

Women playing the cymbals, the body naked (the mantle floating behind), in a dancing attitude; 2007. In a paos(?) the bust of a young man advancing to the left, head turned to the right; good workmanship; 2012 (fig. 201). A personage (Silenus) dressed only in a chlamys clasped on the right shoulder, his head bent backwards, his body agitated with the intoxication of the dance; 2011 (fig. 202). A bearded old man, his body naked, supporting himself on youths who are holding him up (Bacchus with young Fauns); 2027. Woman standing, dressed in a tunic, leaning against a small column, offering with her left hand a goblet to a nude youth standing at her left side; 2038-2044. Venus and nymphs; Venus and Faun (fig. 203);



Fig. 204.

2058. Bacchante agitated by the intoxication of the dance; 2087 (fig. 204). The god Pan in his dual nature, human and animal (he-goat), leaping and grasping a crooked stick in his hands.

BIBLIOGRAPHY. — STROUDWELL J., *Hellenistische und koptische Kunst in Alexandria*, in *H. S. A.*, 5. p. 1-99; Cp. PÄGENSTECHER R., *Die Griechisch-ägyptische Sammlung E. von Sieglin*, 3. Teil, page 229. Cp. ZYGAKIS A., *Aléxandros doménē ártaíous tou te 'Adéfatos 'idmouoú ágyíoloyous Múseion in Ep. Agr.*, 1915, p. 138-145; 1916 p. 46-49.

Along the left wall:

Glass-case L. Several dozens of *amphora stoppers* of plaster, stamped. Many of them bear inscriptions, others images of saints or Christian symbols. These stamps must have been used as marks of ownership. — Shelf *a*: Various inscriptions engraved or painted. — Shelf *b*: 50-51. Head of a bearded



Fig. 205.



Fig. 200.

saint, with an aureole; 52-56. Saint standing between two palm branches, praying. — Shelf *c*: 57-68. Three fishes (fig. 205); 70. An eagle with out-spread wings; 71. Lion roaring, in profile to right, rising up on his hind legs, an inscription round about; 72-73. Two birds under a tree with three enormous branches (fig. 205); 75-80. A standing angel with half-opened wings, his arms spread out, his head in a nimbus. — Shelf *d*: Monogram. (See PÄGENSTECHER, O. C., PL XLVII-XLVIII).

In the middle compartment: Collection of *lamps* in beautiful red terracotta, the upper section being decorated with reliefs. For example, 1-2, with Emperor's Heads; 3-5, with the figure of a cock; 7-10, with that of a lion; 11-14, with crosses and fine sacred monograms (fig. 207); 15-21, with palms; 22-24, with vases, etc.

On the bracket to the right of the preceding glass-case: 1. Small *stèle* in the form of a temple, the upper part of the arch decorated with a shell; 3. Similar *stèle*, but above the pediment is the bust of a saint, the whole surrounded by two vine-branches; 2. Sandstone *stèle*: a large bird, facing, is represented in relief, its body vertical, its wings outspread and lifted up; it is carrying a crown, in which is inserted a square cross.

Below the bracket: 4. Rectangular *stèle* bearing in relief a pseudo-temple, with an arched façade, surmounted by a triangular pediment. The opening of the arch is entirely filled up by a personage praying; the arch is completely covered with sprays of ivy. In the pediment there are two peacocks, confronting, beak to beak.



Fig. 207.

Among the other *stelae* and decorative slabs No. 5 should be noticed; the upper part and high triangular pediment with acroteria; the architrave is decorated with a spray of ivy; the cornices of the pediment are ornamented with heart-shaped leaves; in the tympanum are two peacocks, confronting, caressing one another, stretching out their beaks over a high conical pilaster; 6. A slab, richly decorated with geometrical and floral subjects.

BIBLIOGRAPHY. — BERTI G., *Stele cristiane di epoca bizantina esistenti nel Museo d'Alessandria*, in *Bizzarione*, 1900 (An. IV, vol. 7).

Glass-cases L. M. *Ampullae of Saint Menas* (fig. 208). Amongst the Christians it was an ancient custom to demand miraculous cures either from the water of a spring placed near a martyr's tomb, or from the oil which burned before the sepulchre. The devotees who went on a pilgrimage to such or such a celebrated sanctuary always carried away a little water, or a few drops of oil, in receptacles of the shape of an *ampulla*, consecrated in the sanctuary itself. It is evident that the *ampulla* itself must have retained its miraculous power, because the small quantity of liquid disappeared, no doubt, after a few hours. The consecrated vessels of

Saint Menas are spread far and wide over the ancient world. Ampullae have been found even in Rome, Athens, Dalmatia, etc. The greater number, before the discovery of the sanctuaries of Abu-Mina, were found in Alexandria, whence was drawn the collection exhibited in these two cases. In spite of general uniformity of type, many dozens of secondary varieties of these ampullae can be distinguished. This is due to differences either in the formula and the position of the inscription, or in the symbols moulded in relief on the two faces. Generally Saint Menas is to be seen represented



Fig. 209

as a Roman soldier, a nimbus round his bare head, standing to front, praying, between two crouching camels. Sometimes the head of the Saint is in the middle of an inscription: *ΑΓΙΟΥ ΜΗΝΑ ΕΥΑΓΓΙΟΝ* (Eulogy of Saint Menas), *ΕΥΑΓΓΙΟΝ ΤΟΥ ΑΓΙΟΥ ΜΗΝΑ ΜΑΡΤΥΡΟΣ* (Eulogy of Saint Menas, the Martyr) or other similar formulae. The opposite side is often identical with the other, but sometimes it is only decorated with an inscription inserted in a circle (fig. 209). Amongst the symbols most frequently met with, either on one face or on the other, we notice the cross, a sailing-boat, conventional flowers,

a basket filled with loaves. Sometimes and even frequently, instead of the image of the saint, there is the head of a negro, evidently placed there with a view to religious proselytism amongst the populations of negro race.

BIBLIOGRAPHY. — LUCIENSON H., *to the west Ampoules*, in *Dictionnaire d'Archéologie chrétienne et Bibl.*, *Suppl.*; Add: DUBOIS et BLOUET, *Saint Menas d'Alexandrie*, in *B. S. A.*, 6, p. 38; KATZMANN C. M., *Zur Iconographie des Menas-Ampullen*, Cairo, *Monier*, 1910.

Between the two cases is exhibited a *bas-relief in marble* representing Saint Menas in the same attitude as on the ampullae between two crouching camels. This bas-relief is doubtless a poor copy of that which stood on the sepulchre of the Saint at Mariut. It was discovered in the ruins

of a small church to the West of Alexandria (Dekhela), whence were obtained also the two columns, the one spiral and the other smooth, which are on each side of the bas-relief, as well as the fine *chancel* screen which is between the two columns, and also the capitals exhibited on the brackets at the side of the cases L. M.

BIBLIOGRAPHY. — CROU-BRUCOIA, *D'un édifice d'époque chrétienne à el-Dekhla*, in *R. S. A.*, 9, p. 132. Cp. *Römische Quartalschrift*, 1906, IV.

In the frames P, Q, R, S, are shown some *Coptic tapestries*

from the Christian cemeteries of Achmin and Antinoë, the most ancient of which date from the third century. They were woven on a vertical loom. Raw linen thread was usually employed for the warp, and the wool was of wool and in rare cases of wool and linen. The fineness of the tissues differed according to the closeness of the threads in the warp. The tapestries formed part of the tissue itself. One characteristic type consists of designs finely traced in ecru linen on a background of brown or purple. These designs were produced by means of a shuttle that the weaver would fling from one point to another along the warp; now-a-days *ressants* are no longer used. * The Egyptian and Gobelin tapestries *, writes Mr. Gerspach, from which we have taken these technical details, * are the result of work that is so identical, except for a few secondary details, that I have been able without any difficulty to have copies of them made by our pupils in the tapestry school (Gobelin). The decorative subjects have been taken from the animal and vegetable world, and from geometry. Lions are to be seen, panthers, dogs, bears, fishes, geese, horses, in short everything that may be reproduced by painting *.



Fig. 100.

* Attention should also be drawn, * says Mr. Gerspach, * to the care which the Copts put into their edgings and borderings. Uprights, cursives, foliage, twists, floral ornamentation, interlacing, denticles, curls, waves, vines, cells, tongue pat-

tern, crenellations, chevrons, precious stones, spirals, scrolls, etc., are always very appropriately employed in relation to the main subject, in respect of design, colour and importance; one remarks the almost constant desire to produce an effect by making the outer border run in an opposite direction to that of the principal pattern *. These observations may all be verified on the collection of tapestries in the Museum, exhibited in the five frames mentioned above, in room 1, and on many others in rooms 2-4.

BIBLIOGRAPHY. — FÖRNER R., *Die Gräber- und Trüfflande von Achmim-Panopolis*, in-4°, 1891; GEMARACH M., *Les tapisseries coptes*, in-4°, 1890; GUIMIER E., *Les Portraits d'Anthinos*, in-4°, Paris, 1914; STANT LACAN, *Coptic Cloth*, Bankfield Museum, Halifax.; VAN GELDEREN A., et JACQUES G., *Le tissage aux cartons et son utilisation décorative dans l'Égypte ancienne*, Neuchâtel, 1916; BAILEY JULES, *Les tapisseries d'Anthinos au Musée d'Orléans*, Orléans, 1917; EREMA ISABELLA, *Collection d'anciennes étoffes égyptiennes* (Catalogue recé de 434 photographies), Bruxelles, 1916; MESSING E., *Etoffes et tapisseries coptes*, Paris, 1911; KENNEDY A. F., *Catalogue of textiles from burying-grounds in Egypt*, vol. 1: *Greco-Roman Period* (Victoria and Albert Museum, Department of Textiles), London, 1910.

To the right of glass case M, fastened to the wall and on two brackets, are other *stélæ* and *slabs* decorated with interesting reliefs. The two which show Zeus, in relief, transformed into a swan embracing Leda, are particularly curious. Coptic art had not rejected as a decorative motif this pagan and somewhat ribald myth which had been reproduced so many times by Hellenistic art in monuments of exquisite fineness; but in the hands of Coptic workmen the execution is so coarse, that these reliefs resemble caricatures.

The *high-relief* placed above frame S represents two women dressed in tight, short, and very low-necked tunics; they are half reclining to the right and left of a basket, resting their elbows on the loaves with which the basket is filled, their right leg doubled up, their left stretched out; with their left hands they are holding on to the long branches of a tree which hang over their heads.

Against the wall to the left of the entrance into room 2 there is a *marble plinth* found at Hagar-el-Nawarich (suburb of Alexandria) near the bank of the Mahmudieh Canal. The Greek inscription engraved on its front face refers to the cleansing of the canal carried out by a governor of Alexandria in the Byzantine period (under Leo I.).

ROOMS 2, 3, 4, 5.

NUMISMATIC CABINET. COLLECTION OF PLASTER CASTS.

Room 2. In the middle are exhibited, on the top of the marble base of a column, two large *capitals* (fig. 200, p. 289). The lower of the two has already been mentioned when we described the two Byzantine capitals decorated with interlacing, which are exhibited in room 1. The second is very curious, on account of its shape and its decorative motifs. It would have been of rectangular section (o m. 79 \times o m. 85) if 20 cm. had not been cut off, two of its sides thus forming a re-entering-angle, which gives an irregular geometrical form of six sides of unequal length to the section of the capital. The exterior surface is ornamented below with a row of astragals, above which are acanthus leaves, the different parts of which are accentuated and separated by a series of deeply drilled perforations. The five angles at the top are transformed into large human masks which were probably intended to symbolise the winds. As a matter of fact, the mouth and lips look as if they were trying hard to blow out air. Again, the hair of the head, mustache, and beard are represented by long, broad branches of oak leaves, separated one from the other by a series of drilled holes. These branches are arranged on each side of the faces as though they were being blown back by the wind. In the centre of the four longer sides an eagle is represented in relief above the top of the acanthus leaves, either facing or in profile, its wings outspread, and a cross suspended round its neck. This capital was found isolated on private property in Moharrem Bey.

The *Numismatic cabinet* occupies rooms 2, 3, 4, 5. At the present time the number of coins amounts to more than 7000, and we shall be able to increase these numbers by several hundreds when we have had time to sort out and to classify those that we have in store, and also when the Museum buildings have been enlarged.

The object of our collection is to form as complete a series as possible of *Ptolemaic and Imperial Roman Coins*.

struck at Alexandria (*Nammi Augustorum Alexandrini*). Naturally other groups of coins accruing from excavations on Egyptian soil find and will find their place here.

Room 3. — Glass-case A-B (to the right of entrance).

- 1 (fig. 210). *Tetradrachm struck in the name of Alexander the Great, during the satrapy of Cleomenes (330-323 B. C.)*
Obverse: Head of Hercules in lion-skin. *Reverse:* On the right from the top downwards: *ΑΛΕΞΑΝΔΡΟΥ*; Zeus, to left, seated on a throne, his left hand lifted up holding a sceptre, the eagle in his right hand. Head of Ammon in the field to left.



Fig. 210.

- 2-45. *Coins struck during the satrapy of Ptolemy, son of Lagus (from 323-2 to 305-3 B. C.).*

The silver coins have all got on the *Obverse* the head of *Alexander the Great*, in profile to right, with the horns of Ammon, the elephant-skin on his head and the aegis knotted round his neck. The *Reverses* of certain series represent Zeus seated on a throne, as on the coins belonging to the satrapy of Cleomenes; other series represent *Athena Promachos*, striding to right, in the field on left *ΑΛΕΞΑΝΔΡΟΥ* from the bottom upwards, and in front of Athens a small eagle, its wings closed, in profile to right.

After the death of Alexander the Great, Ptolemy, son of Lagus, governed Egypt as satrap under the suzerainty of Philip Arridaeus at first (323-317), then under that of Alexander IV, posthumous son of the Conqueror, from 317-311, B. C., at which date Cassander murdered the boy king and this crime definitely broke up the unity of the empire. The

satraps became the real kings of their provinces and towards 306-5 B. C., they effectively took that title.



Fig. 211.

46-274. Coins struck by Ptolemy, when he became King of Egypt (Ptolemy Soter).

They may be divided into two principal series: one which contains the most ancient coins, with the head of Alexander on the *Obverse*, and Athena Promachos on the *Reverse* like the coins of the satrapy (fig. 211); the other series is composed of more recent coins which bear on the *Obverse* the head of Ptolemy Soter, to right, diademed, with an aegis knotted round his neck. On the *Reverse* ΠΤΟΛΕΜΑΙΟΥ



Fig. 212.

at the left, ΒΑΣΙΛΕΥΣ at the right, and in the space between an eagle with closed wings, to left, standing on a thunderbolt, and to the left of the eagle a letter or a mo-

nogram (fig. 212). In glass-case A a beautiful group of 14 pentadrachms in gold may be seen (fig. 213).

Ptolemy I, reigned till 285 B. C. At that date he abdicated in favour of his son (born of Berenice), Ptolemy II, known by the name of Philadelphus; Ptolemy I, died in 283 B. C.

Glass-case B.C. 273-530. *Coins struck during the reign of Ptolemy II Philadelphus* (from 285-4 to 246-5 B. C.).

These coins may be grouped into several series. There are some that repeat the type of the coins of Ptolemy I, allowing, naturally, for diversity in the monograms (see some beautiful gold pentadrachms, Nos. 275-280, and the silver tetradrachms which follow them). Others have on their *Obverse*: Head of Arsinoë with crown and veil, in profile to the right; and on the *Reverse* the eagle with the inscription *ΑΡΣΙΝΟΗΣ* to the left, and *ΦΙΛΑΔΕΛΦΟΥ* to the right (Nos. 331-342) and especially the beautiful gold coin 342 (fig. 214). Others have on the *Obverse* the bust of Zeus Ammon, and on the *Reverse* sometimes one, sometimes two eagles (Nos. 343-372). Others are of the Ptolemy Soter type, but have on the *Reverse*, behind the eagle, a shield (Nos. 373-382). Others again are also of the Ptolemy Soter type, but as well as the monograms have various symbols (shield, club, etc.), in front of the eagle (Nos. 383-427, etc.). The gold coins 428-434 and 436 have on the one side the two busts of Ptolemy I, and his wife Berenice, and on the other the busts of Ptolemy II, and his wife Arsinoë. Above the busts of the former the inscription *ΘΕΩΝ*; above the others *ΑΔΕΛΦΩΝ*. In the space behind the Adelphi (brother and sister) a shield (fig. 215).

Ptolemy II, married as his first wife the daughter of Lysimachus of Thrace (Arsinoë I), then his own sister Arsinoë II, widow of Lysimachus, whom she had caused to be assassinated by her blood brother Ptolemy Ceraunus. But her accomplice had obliged her after this to flee from Thrace, and she sought a refuge at Alexandria. This woman succeeded so well in getting round her brother that he exiled his first wife and married his sister, an action, however, which conformed to the traditions and manners of the ancient native dynasties. Arsinoë, a woman of extreme political ability, received, while living, almost divine honours, and at her death was deified.



Fig. 221.



Fig. 222.



Fig. 223.

Glass-case C. 351-619. *Coins struck by Ptolemy III, Euergetes* (from 247-6 to 221-0).

Attention may be drawn to the silver decadrachms ornamented with the bust of Arsinoë II, Philadelphus, with crown and veil on the *Obverse*, and the double cornucopia and the inscription *ΑΡΣΙΝΟΥΣ ΦΙΛΑΔΕΛΦΟΥ* on the *Reverse* (fig. 216). The bronze coins have either the head of Zeus Ammon or the bust of Ptolemy III (Nos. 601-603) on the *Obverse*; the silver tetradrachms bear on the contrary the bust of Ptolemy I (Nos. 604-606). On the *Reverse* generally an eagle in profile to the left on a thunder-bolt, often



Fig. 216.

with head turned backwards, and cornucopia either high up behind the eagle or in front of it at the bottom.

Ptolemy III succeeded his father in 247-6 B. C. He married his cousin Berenice, daughter of Magas of Cyrene, a woman of remarkable sagacity. Ptolemy enlarged the Egyptian empire by means of a victorious expedition against Syria.

620-673. *Coins struck by Ptolemy IV* (from 221-0 to 204-3).

Observe particularly the superb gold octodrachm (No. 620) with the bust of Ptolemy III, his head surmounted by a diadem crowned with rays, the aegis knotted on his right shoulder; the central point of the trident ends in a sceptre. On the *Reverse* a cornucopia whose upper edge is ornamented with rays (fig. 217). 621. Tetradrachm in silver with the busts of Serapis and Isis on the *Obverse*, and on the *Reverse* an eagle standing on a thunderbolt in profile to the left, head turned to the right, and a double cornucopia on its back (fig. 218).

Ptolemy IV married his sister Arsinoë. They died mysteriously, victims of a court intrigue, in 204-3 B. C.



Fig. 217.

Glass-case C, 679-684. Glass-case D, 685-699. Coins struck by Ptolemy V, Epiphanes (from 204-3 to 181-0 B. C.). On the Obverse sometimes the bust of Ptolemy I (679), sometimes that of Isis crowned with wheat-ears (680-684), and sometimes that of Ptolemy V (695).

He married Cleopatra, daughter of Antiochus, king of Syria.

Glass-case D, 700 and following. Coins struck during the reign of Ptolemy VI (from 181-0 to 174-3 B. C.), under the regency of his mother Cleopatra. The three pieces worthy of attention in this series are the gold octadrachms, represent-



Fig. 218.

ing the bust of Cleopatra, exactly similar to that of Arsinoë II, with diadem, veil, and sceptre. The letter K at the back of her head is the characteristic indication of the na-

me (*KAΘHΓATTA*). On the *Reverse* *APCINOHT* to the left, *ΦΙΛΑΔΕΛΦΟΥ* to the right, with a double cornucopia between (fig. 219).

The Ptolemaic coins struck in later times bear no interest except for specialists. We will confine ourselves to drawing attention on the bronze coins exhibited in glass-case E (Nos. 1059 and following) bearing on the *Obverse* the bust of the last of the Ptolemaic Queens, the famous Cleopatra VII (fig. 220).

BIBLIOGRAPHY. — On the Ptolemaic coins see above 317; *ΣΥΝΟΜΟΛΟΓΙΑ* I. Ν., *Τὰ Νομισματα τῶν ἀγίων τῶν Πτολεμαίων*, Athens, 1904, 1908.

In glass-case F. are exhibited gold and silver coins from Ma-



Fig. 219.

cedonia, Thrace, Phrygia, Syria, etc. and other regions of Asia Minor.

In this same room no. 3, I have brought together provisionally the first nucleus of a collection of *plaster-casts* as well as photographs of Graeco-Roman monuments discovered in Alexandria or in Egypt and exported abroad. I hope one day to be able to add to this collection a room consecrated to the complete iconography of Alexander the Great, and other rooms containing casts of the most significant monuments of Hellenistic art, as well as of the masterpieces of Greek art before Alexander the Great and of the art of the Imperial period.

1. Bas-relief representing *Hermes Psychopompos* (guide of the dead), formerly in Alexandria, now in the British Museum. Through the liberality of the Administration of the British Museum, we also have No. 2, *Solar dial*, and No. 3, *Bar-*

barian (Parthian?) *prisoner*, his hands tied behind his back; the original formed part of Trajan's triumphal arch, which, it seems, stood in the quarter of the town known now as Moharrem Bey.

- 4-5. *Roman busts*, from Alexandria (notice especially No. 4) at present in the Pelizaeus-Museum at Hildesheim. The two bas-reliefs 6-7 are copies of two celebrated bas-reliefs formerly in the Grimani Collection at Venice, and now in the Imperial Collection at Vienna. Professor Schreiber is probably wrong in believing that these two monuments, as well as all similar bas-reliefs, were of Alexandrian origin. One of the most charming of these bas-reliefs is that of the so-called *Peasant going to Market*, in the Munich Glyptothek, in Bavaria, the cast of which (9) is exhibited in the upright glass-case A. In this same case: 10, cast of beautiful *portrait of a woman* of the Roman period, formerly in Alexandria: 11, 12, 13 the marble originals of these *three heads*, found at Alexandria, formed part of the Friedheim Collection, now in Dresden; 14. *Bust of a Ptolemaic Queen* (?) (Louvre Museum). 14^a. *Bust of Julius Caesar*; the original is in the Baracco Museum (Rome), but was discovered in Egypt.



Fig. 220.

Above, on glass-case A: 14^b. *Bust of Alexander the Great*; the original is in the Baracco Museum.

On the pedestals against the north wall: 15. *Head of young woman, crowned with flowers*; the original, found in the ground belonging to the Gas Company at Karmus, was sent to the Head Quarters of the Company in Paris; 16. *Homer*; this bust was found at Bain (Naples) and is in the British Museum, but it is thought that the type must be of Alexandrian origin; 20. This *head*, which is in the British Museum, has been claimed as a *portrait of Cleopatra VII*, but probably wrongly. Up to a certain point, the profile may recall that of Cleopatra, as seen on the coins (see fig. 219), but Cleopatra had a straight nose, a broader forehead, and a more determined chin. Besides, this head wears no ornament as an indication of royalty.

The photographs exhibited by the side of these casts all bear a short description of the monument and an indication

of the country and the Museum where the original is to be found.

IMPERIAL COINS OF ALEXANDRIA



Fig. 221.

This series is of the greatest importance, not only for the history of the Roman domination of Egypt, but also and above all for the history of the religious syncretism of that epoch, as well as for the topography of Alexandria. As a matter of

fact the *Reverse* of these coins often gives a representation of some Alexandrian god or temple or monument.

Room 2. — Glass-case A: 1-64. Bronze. Coins struck under Octavianus Augustus (B. C. 30 - A. D. 14). On the *Obverse* there is usually the head of Augustus, in profile to right. On the *Reverse* different symbols. Eagle standing on a thunder-bolt to left (1-3). Vases (7). Altars (16). Sheaf of wheat-ears (22-25) etc. One series presents on the *Obverse* the portrait of Livia, wife of the Emperor (48-64). — 65-96. Tiberius (A. D. 14-37). Nos. 65-80 in bronze; 81-96 in billon. — 97-101. Claudius (41-54 A. D.) and Antonia his mother; 102-121 Claudius; 122-190. Claudius and Messalina. The coins of which we give a reproduction are No. 108 (fig. 221), sheaf of wheat-ears, and No. 135 (fig. 222), on the *Obverse*: head of Claudius with diadem, profile to the right, and on the *Reverse*: Caduceus between four ears of corn. — 93-416. Nero (A. D. 54-68) sometimes alone, sometimes with Agrippina, with Augustus, with Tiberius, with Poppaea. — 417-463. Galba (A. D. 68-



Fig. 222.



Fig. 223.



Fig. 224.

69). — 464-487. *Otho* (A. D. 69). — 488-495. *Vitellius* (A. D. 69). — 496-538. *Vespasian* (A. D. 69, Dec. 21 — A. D. 79, June 23); 549-553. *Vespasian and Titus*. — 554-574. *Titus* (A. D. 79-81).

Glass-case B. 575-683. *Domitianus* (A. D. 81-96). Among the *Reverses* notice: No. 665. The Emperor in a quadriga, drawn by elephants; 668. The Emperor in a chariot drawn by centaurs; 669-672. Front view of Triumphal Arch; 675. The Pharos; 687 (fig. 223). Front view of Triumphal Arch, with three archways, the central one being higher than the two others; on the top of the pediment, two Victories at the angles, and in the middle the Emperor in a quadriga. — 684-692. *Nerva* (A. D. 96-98). — 693-982. *Trajan* (A. D. 98-117). Notice among the *Reverses*: 697 (fig. 224). Fa-



Fig. 225.



Fig. 226.

cade of the Temple of Serapis in the Greek style, with triangular pediment; the capitals are Corinthian; in the middle, Serapis standing, resting on a long sceptre, his right hand on a stele; 750 (fig. 225). Temple of Isis (?) Façade of a temple in the Egyptian style: two large pylons connected by an architrave, under which the door opens; on the top of the architrave a goddess can be seen, facing, holding a long sceptre in her left hand; this temple was certainly in

Alexandria. — 703-704. Nilus reclining to right; 771. Serapis seated on a throne; 772. Serapis on the sacred ram; 780. Trophy; 785 (fig. 226). Triumphal Arch, with three archways surmounted by trophies; 799. The Emperor on a quadriga; 804-807, on a quadriga of elephants; 871. Serapis seated on a throne, his head surmounted by a modius, his right hand resting on the three-headed Cerberus; 890-891. Modius filled with ears of corn on a chariot drawn by winged serpents; 892. Modius on the top of a column, guarded by two winged serpents, confronting.

Glass-case C: 990-1477, and glass-case D, up to No. 1602. Hadrian (A, D. 117-138). The *Reverses* are very varied; 1025-1026. The Emperor on a quadriga of elephants; 1051. Hippopotamus; 1059 et passim: Serpent; 1092-1095, see



Fig. 227.

also 1379-1383, etc. Nilus half-reclining to the right, a cornucopia in his left hand, a papyrus reed in his right 1141-1142, see also 1466-1467. Winged female sphinx drawing a wheel with one of its fore-paws (Nemesis); 1276. The Pharos; 1310-1324. Nilus half-reclining to the right, lifting a cornucopia in his left hand; 1340. Zeus, in profile to left, sitting on an eagle with outspread wings; 1353-1366 (fig. 227). The Emperor standing, in profile to left, is receiving ears of corn from the town of Alexandria, personified as a young woman, standing, wearing a short tunic, and on her head the elephant-skin: she is kissing the Emperor's hand; 1391-1393. Victories; 1405. The Emperor in a chariot drawn by serpents; 1407. The head of Serapis, in profile to right, on the back of an eagle with outspread wings, standing on a thunder-bolt, its feet wide apart, holding a feather in its left claw; 1409 (fig. 228). The Emperor, in profile to left, in front of Serapis, who stands to right, the left hand resting on a long sceptre, the right lifted up towards the Emperor: between them an altar; 1410. Isis suckling Harpocrates; 1415-1418. Athena, standing, in profile to left; 1420-1422. Alexandrian Isis wearing chiton and himation, standing, in profile to left, a cornucopia in her left hand, her right hand resting on an oar;



Fig. 228.



Fig. 229.

1450-1451 (fig. 229). Isis Pharia and the Pharos; 1596 (glass-case D). On the *Obverse*: Bust of Antoninus on horse-back,



Fig. 230.

in profile to right, holding a caduceus in his right hand (fig. 230).

Glass-case D: 1603-1925. Glass-case E: 1926-2166. *Antoninus Pius* (A. D. 138-161); 1639 (fig. 231). The *Pharos*; 1637 (fig. 232). Serapis seated on a throne, three-quarters to left, the left hand holding a long sceptre, the right hand held over the head of Cerberus; 1723. Eusebeia in the middle of



Fig. 231.



Fig. 232.

a tetrastyle temple; 1726. Hercules overthrowing the Nemean Lion; 1756. Temple of Hermanubis; 1757. Winged Victory, in profile to right, writing on a shield; 1760.

Trophy; 1782-1795. The Zodiac; 1819 (fig. 233). The Emperor seated, helmet on head, leaning his elbow on his



Fig. 233.

shield, his right hand raised horizontally to hold a small Victory; 1846 (fig. 234). Serapis seated on a throne, his right hand resting on a three-headed Cerberus, in a temple; 1886. The goddess Moneta, a cornucopia in her left arm, a balance in her right hand; 1903. Temple of Serapis in the Greek style, triangular pediment; the god is represented seated on a throne; 1906 (fig. 235). Temple of Isis, with a



Fig. 234.



Fig. 235.

rounded pediment; Isis is represented seated, in profile to right, suckling Harpocrates; 1981 (fig. 236). Eusebeia in the centre of a tetrastyle temple; 1903 (fig. 237). Tetrastyle

temple, with the image of Eusebeia between the central columns; above, in the middle, flames; 2036 (fig. 238). Hexastyle temple, with fairly high podium; acroteria, and, on the top, flames.

Glass-case E: 2167-2208. *Marcus-Aurelius* (Caesar A. D. 139-161); 2209 sq. *Marcus-Aurelius* (Emperor, 161-180 A. D.); 2180. Temple of Serapis; 2202-2204. Hexastyle temple; 2326-27. On the *Obverse*: Bust of the youthful Faustina, wife of Marcus Aurelius; on the *Reverse*: Head of Serapis above a sacred ram.

Glass-case F. This case encloses the coins struck at Alexandria under *Lucius Verus*, *Commodus* and *Severus Alexander*. 2479-2486. A very beautiful *Reverse*: Pharos and sailing-ship.

In glass-case K-L, the beginning of a collection of Roman Consular coins and coins of the Empire.

In each of the four niches set in the walls of the room is placed a *marble capital* from the basilica of Saint Menns. These capitals are used as bases for four plaster-casts either of statues or busts of Alexander the Great: 1. Cast of the celebrated Herma discovered by Chevalier Azara, near Tivoli, at present at the Louvre. No. 2 is also at the Louvre. No. 3 was taken at first for the god Mars, but archaeologists have since identified it as Alexander; No. 4. This beautiful head of the Conqueror was discovered at Alexandria in 1888; it is now in the British Museum.

Room 4. — In front of the entrance: A *large pithos* of terracotta, of the Coptic period, discovered at Tereuthis (Delta). The exterior surface is decorated with the image of a Saint (Christ?) praying, in a medallion. In a lower zone, to the right and left, are painted birds, apples and aquatic plants.

In the glass-case A-B, 2808-3985, is exhibited the continuation of the *Namni Angg. Alexandrini* from *Alexander-Severus* to *Numerianus Caesar* (A. D. 283).

In glass-case C, 3986-4283, from *Numerianus Caesar* to *Domitius Domitianus* (A. D. 297).

Nos. 4284-4397 comprise the coins of the *Nomes* (provin-



Fig. 336



Fig. 337



Fig. 338

ces or districts of Egypt). These coins were struck by the different provinces of Egypt under Hadrian, Trajan, and Antoninus.

BIBLIOGRAPHY. — For the Imperial Coins of Egypt consult the work of M. G. DATTARI, *Nunti Augg. Alexandrini: Catalogo della collezione G. Dattari*, Cairo, 1901; MILNE J. G., *The Roman coinage of Alexandria, Studies* (British School of Archaeology in Egypt), 9, p. 20-34.

On the brackets are shown *funerary inscriptions* from Akoris (Upper Egypt) which have no interest except for the study of Graeco-Egyptian proper names. A beautiful series of *fragments of embroidered tapestry* from Antinoë may be seen in the frames 1-8.

The *Colossal statue* of nummulitic limestone, which is in this room, dates back to the Hellenistic period (fig. 239). It was not possible to remove it to the sculpture gallery for fear of breaking it. A middle-aged woman is seated in a high arm-chair; she is wearing a chiton without sleeves and a himation, which is drawn up over her head, but leaves uncovered her right arm lying along her thigh. Her left arm is wrapped in an end of the himation and her chin rests on her hand. The woman is looking towards her right, with a sad and mournful expression. A young girl wearing a long tunic is leaning against her mother's left leg; her feet are crossed, her head lifted up, she is looking at her mother towards her right. She is holding a scroll in her left hand which is raised up to her chin; her right arm is folded across her breast. In spite of its poor state of preservation this group leaves a good impression and reveals an able hand. It has been thought, and probably with justice, that this statue represents Berenice, wife of Ptolemy III, in mourning for her daughter, who, as a matter of fact, died at an early age. It was on the occasion of the deification of this little princess that the priests of Egypt, assembled in the temple of Canopus, drew up the famous Decree of Canopus in three different writings, hieroglyphic, demotic and Greek.

BIBLIOGRAPHY. — *Journ. Intern. de Numismatique*, I (1898), Pl. 10; *Mon. Piot*, IV (1900), Pl. 10, par M. COLLIGNON; cf. SCHAKINER, *Königstisch-Schekelja*, p. 375, fig. 73; REINACH, *Répertoire*, II, p. 546.

Room 5. — Glass-case A. *Temporary exhibition of coins* which do not enter into the two principal series: Athenian Tetradrachms, some of which have an inscription in relief added after being struck, and nearly all of which are marked with

a stamp, (a square hole, a hole in the shape of a cone, or of a star). Some of them come from Memphis, some from Kôm-el-Nakhla el-Baharieh (Lower Egypt). Some *gold darics*. Two *gold medallions* of Galerius Maximianus. 102 small Roman coins, silver, discovered at Benha (Athribis), gift of the « Direction Générale » of the Service of Antiquities; their dates extend from the Emperor Vespasian to the Emperor Albinus.

Glass-case B. *Collection of Roman and Byzantine gold coins* partly from a « find » made in Alexandria (Chutby) and partly from Benha (Athribis).

Glass-case C. *Stock of a goldsmith and monetary officer*. Discovered at Mit-Rahineh in 1860 by Mariette, and illustrated by LONGPERRIER in the *Revue Numismatique* (1861). T. 4, p. 407-428. Here can be seen coins from different parts of Greece, pieces of silver of different weights ready to be re-worked; some small silver idols (132, Bull Apis). Rings and remains of rings with images of the divinities engraved on them. Other analogous fragments from a « find » made at Samanhud.



Fig. 139.

Glass-case D. *Roman Coins struck at Alexandria* for the service of the Empire under the Tetrarchy (A. D. 284-305).

Glass-case E. *Roman Coins struck at Alexandria* for the service of the Empire by the successors of the Tetrarchy (after A. D. 305). *Byzantine coins struck at Alexandria*.

Glass-case F. *Lead Coins*.

On the brackets: *Funerary stelae* from Upper Egypt (in great part from Akoris).

In the upright glass-case A are temporarily arranged some *painted plaster masks* which were discovered in the heathen necropolis of Antinoë by Mr. Gayet.

In the upright glass-case B. *Polychrome Pottery* from Kôm-el-Chogafa.

Small glass-cases C. D. *Ampullae of Saint Menas and Saint Thekla: lamp moulds for ampullae and lamps*, from the sanctuaries of Saint Menas at Mariut. In the centre of the wall: Fine marble *pilaster* found in the Cenobia annexed to these same sanctuaries: height 1 m. 80, width 0 m. 58, depth, 0 m. 20. The left side has not been worked, the lower part of the right side and of the front surface is smooth and polished, while the upper part (height 0 m. 53) is ornamented with a relief; a thick wreath tied with ribbons, (which fall symmetrically in a spiral towards the base) is seen in the midst of large acanthus leaves, which rise vertically towards the angles and on the right side; in the centre of the wreath a cross was carved in relief, now mutilated: this mutilation probably dates back to the epoch of the Arab Conquest (fig. 240).

The task of our Museum finishes with this vision of Musulman civilisation penetrating into the country whose capital for long centuries had been the city founded by the Conqueror. A new history now begins for Egypt, a history in which Alexandria either plays a secondary part or disappears altogether.



Fig. 240.

THE CATACOMBS

or

KÔM-EL-SHUGAFA

At about ten minutes distance from the Serapeum, following the Rue de Karnus and then the Rue Abu Mandur, we arrive at the hypogæum of *Kôm-el-Shugafa* (the mound of pots-herds). This is a great three-storeyed construction, which profoundly impresses the mind of the visitor by the grandeur of its plan, the picturesqueness of its perspectives, and the strange style of its sculptures and reliefs. The merit of its discovery, accidental though it was, must be ascribed to Dr. Botti, who since 1892 had marked *Kôm-el-Shugafa* as a centre for archaeological research in Alexandria, and had excavated there with great perseverance. But it was not until some of the workmen had unintentionally penetrated into the underground building that it was systematically cleared out by Botti's order. After that, under the direction of the Engineer Mr. Ehrlich, Inspector of the Western State Buildings, Ministry of Public Works, the entrance was restored, the mound of sand and rubbish which covered the tomb was partly removed, and the place was protected against the possible effects of ruin by a coating of asphalt over the ground. The interior is lighted by electricity.

The catacomb (see Plan fig. 241) consists of three storeys one above the other, carved out of the rock itself; the lowest storey is filled with water, which must have filtered through the lower walls, at some early date, perhaps owing to the subsidence of the ground. We have tried several times to remove this water and prevent its return, but without any success. In ancient times a fourth storey existed above those which are still left today; this upper storey must have terminated in some erection open to the air, closing the entrance into the catacomb.

Close to the entrance, a spiral staircase leads to the first-storey landing (fig. 242). To the right and left are two semi-circular niches, provided with benches and decorated in the

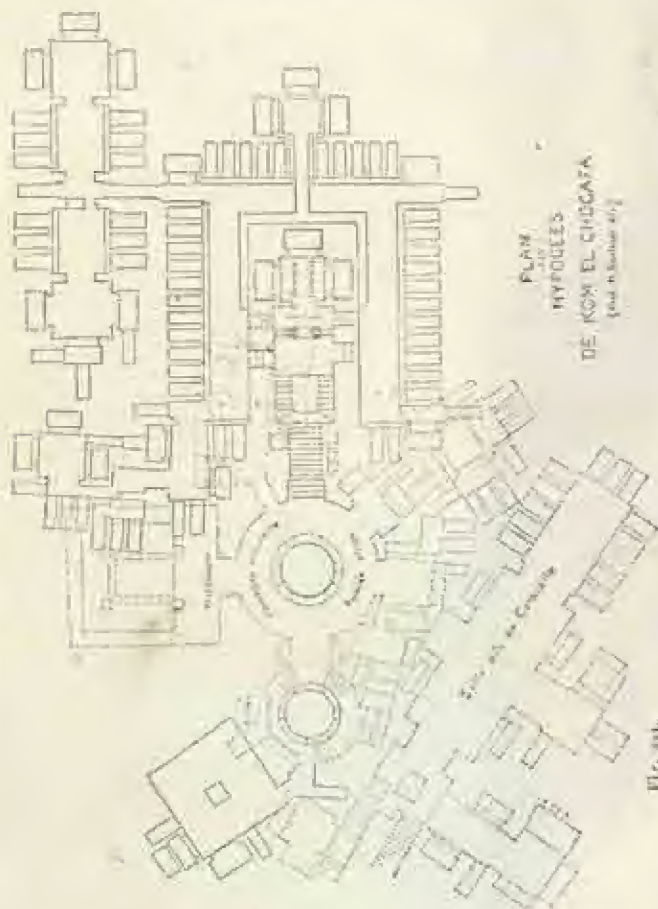


Fig. 242.

upper part with a large shell in relief. This same decorative motif, which is found again on the ceiling of the staircase leading to the second floor, is unknown to Egyptian art. On the

other hand it is very frequently seen in the metal industrial products of the Hellenistic age; it was popular in Egypt during the Roman period, and was also much employed in Coptic art. The staircase was used only by the living; the dead were lowered by cords down the light-shafts, then passed through large openings made in the walls, and finally deposited in the chambers of the lower floors.

On passing the two semi-circular niches we find ourselves in a circular chamber, in the middle of which is a shaft covered by a kind of domed kiosk consisting of a parapet and eight pillars which reach to the vault of the chamber. The five marble heads, whose plaster-casts are exhibited here, the originals being in the Museum, were discovered at the bottom of this shaft.

Chambers with sarcophagi and *loculi* or niches for cinerary urns open out of this rotunda. The small openings in the walls were intended for lamps, the smoke of which has left evident traces.

The *triclinium funebre*, the apartment where the relatives of the deceased met for a funeral repast on the days sacred to the worship of the dead (for the Romans, the day of violets = *dies violæ*; the day of roses = *dies rosæ*, and others) lies to the left of the entrance, in the large hall.

The hall measures 8, m. 50. by 9, m. The roof is supported by pillars. The *triclinium* preserves its original aspect. The three couches as well as the pillars supporting the roof are cut out of the solid rock. The table, which was probably of wood, was no doubt placed in the middle, between the three couches. The couches were covered with mattresses at the time of each meeting.



Fig. 221.



Fig. 243.

On leaving the *triclinium* a staircase leads to the second storey.

At this point there is a picturesque and attractive view of the central and most important part of the tomb (fig. 243).

The vault of this monumental stairway is decorated with a large shell in relief. Lower down, the stair-way of fifteen steps divides into two parts, which descend to the right and left of a large niche shaped like a shell, recalling the prompter's box at the theatre. This "hole" hides a second stairway, now under water, leading down to the third storey. On arriv-



Fig. 244.

ing at the bottom of the stair we find ourselves in front of the vestibule of the funerary chapel proper.

The façade of this vestibule is supported by two Egyptian columns, sheaves of papyrus with floral capitals. In the angles of the wall to the right are two pillars of Egyptian style with capitals in which papyrus and acanthus leaves are intermingled.

Columns and capitals support a cornice decorated with a winged solar disk with uraei, between two falcons, and with a kind of denticulated frieze. Over the cornice there is a

very low-arched pediment, ornamented with a simple solar disk. On the side walls of the vestibule there are two niches shaped like Egyptian door-ways in which two statues of white limestone, one of a woman (to the left) and the other of a man (to the right), are still standing (fig. 244). The type of the two heads is not Egyptian, but the statues themselves have been executed according to the principles and models of Egyptian art. Professor von Bissing has remarked that the type and the head-dress remind us of the plaster heads of the two first centuries of our era and of the celebrated Fayum portraits. We may add that the man's head, in its technique, presents remarkable analogies with the plaster busts lately found in a tomb at Suk-el-Wardian (See Museum, Room 12, Nos. 3337 and 3339). According to von Bissing the two statues, as well as the modules of the architecture and the general decoration, lead us to place the origin of the monument in the period between the Emperors Vespasian and Hadrian.

In the back of the vestibule a door is pierced, surmounted by a cornice ornamented with a winged solar disk and a frieze of uraei. Such a frieze is frequently met with in Egyptian architecture of a late period.

To the right and left, on bases in the form of an Egyptian naos, are two great serpents or bearded dragons carved in bas-relief, wearing the double crown (pschent) and having beside them the caduceus, symbol of Mercury or Hermes, and the thyrsus, symbol of Dionysos or Bacchus. These serpents appear to be not only agathodemons (good geni) but also the serpents sacred to Osiris and to Dionysos (gods of the dead) and to Hermes (the guide of the dead).

Above these dragons should be noticed the shields bearing a Gorgon's head standing out from a kind of *agis*. The use of this terrifying symbol was perhaps intended to keep away from the tomb any wicked persons or thieves.

The chamber contains three niches, placed on pedestals, on the three sides of the room. In each of the niches there is a sarcophagus hewn, together with its lid, out of the sandy rock. They closely resemble one another; the one at the far end only differs from the others in details of ornamentation.

On the front of it there is a festoon of flowers; above this garland, in the centre, there is a figure of a woman lying down, perhaps meant to represent the deceased for whom the sarcophagus was destined. Two masks are suspended from the rings that hold the wreath, Silenus to the right and Medusa to the left. The front part of the lid is decorated with a

horizontal festoon in relief formed of leaves and berries of ivy and olive.

The two sarcophagi in the side niches are absolutely identical, one with the other. On the front face there is a festoon of grapes, with ribbons at the ends; in the centre the skull of an ox is suspended from a ring. To the right and left above the wreath are two heads of Medusa. The front part of the lid is decorated with a meander (fig. 245).



Fig. 245.

The covers of these sarcophagi, decorated at the corners with small acroteria or horns, are only imitations, because it was feared that, owing to the perishable nature of the stone, they would be broken if they were moved about. The architect found a practical and ingenious way of surmounting this difficulty. From behind, in the gallery that surrounds the funerary chamber, he cut openings and then hollowed out the sarcophagi. Thus the bodies were not brought into the small chapel or at any rate were only deposited there for a short

time for the last prayers of the ceremony. They were then laid in their tombs by way of the outer corridor.

On the walls of each niche, above the sarcophagus, there is a central relief, with two smaller side reliefs. They are worked with a rounded chisel in a free though somewhat lifeless manner. Certain details are still enhanced by colouring. The subjects are of a religious and funerary character, but it may be presumed that neither the owner of the tomb nor the artist who decorated it was able to understand the meaning of the symbols which they tried to copy from the monuments of the Pharaonic age.

The scene represented on the central wall of the niche at the end of the chapel portrays Osiris mummified, with the royal diadem and the uraeus on his head, stretched on a funeral couch, which is shaped like a lion bearing the Osirian crown surmounted by the solar disk, and holding in its front claws the feather, symbol of the goddess of truth. Under the couch, three Canopic jars are seen, intended to contain the entrails of the deceased: one of these has a hawk's head as a cover, another a human head, and the third a dog's head. The god of embalming, Anubis, with a dog's head, stands upright behind the bed, the disk with two uraei on his head, and a lotus-shaped drinking-cup, flanked by two serpents, with a handle like a stirrup, held in his left hand. A water-lily plant rises from the goblet. The god holds his right hand over the mummy.

Thot, (god of writing and of sciences, represented by a human body with the head of an ibis), stands at the head of the bed holding a sceptre and a vase, and as symbol of the resurrection he offers the dead man the sign of life. At the foot of the bed Horus is seen, (god of the sun with the head of a hawk), also holding a sceptre and a vase but without any symbolical attributes in his hands.

In the small space to the right, at the end of the sarcophagus, a priest is represented wearing two feathers on his head, and clothed in a panther skin thrown over a long robe. He offers a lotus bud and a cup with an ewer to a woman who is wearing a large wig and diadem surmounted by the solar disk. She is lifting up her two hands, the palms towards her face. There is an altar shaped like a sheaf of papyrus between the priest and the woman, who is making a gesture as though receiving offerings.

On the small wall to the left a priest is seen reading prayers from his scroll in front of a personage (the deceased) who

is standing upright bearing in his right hand some object, which is not clearly represented. On the altar between these two figures a vase is standing, from which plants (or flames?) emerge. One feels tempted to recognise the man and woman as the owners of the tomb or at any rate as the couple buried in the central sarcophagus. The solar disk would be merely the sign of their deification after death. The priests, by their gestures and their clothing, are evidently priests of the dead.

On the principal wall of the niche to the right we notice a personage wearing the double royal crown, ornamented with a necklace, and clad in a garment which covers him down to the knees. He is standing before an altar shaped like a sheaf of papyrus, and he is presenting an offering (in a kind of vase which he holds by the handles with his two hands) to the god Apis who is on a pedestal in front of him. The bull Apis has the solar disk between his horns and a very small naos suspended round his neck. A crescent is engraved on his chest. On the altar there are offerings (cakes or incense). Isis is standing behind Apis holding the feather symbolising truth in her right hand and extending her wings in sign of protection. She is clad in a long, richly decorated robe and is wearing a wig, with a uraeus on the fillet which encircles her head-dress. Her head is surmounted by the solar disk.

On the small wall at the right two figures are seen separated by a papyriform altar and representing in one case a dog-headed god with the disk on its head, and in the other a god with a human face, swathed in mummy-bands, with a solar disk on its head.

On the small wall to the left a personage is represented whom we may identify as a king making offerings to a divinity (Osiris or Chons). The king is holding a sceptre in one of his hands and in the other the feather of truth which he presents to the god. On one of the reliefs the king is seen, his head surmounted by the solar disk with uraei at either side, on the other relief he is wearing the crown called hem-hem. The swathings which envelop the god Chons are arranged in diagonal bands forming lozenges in which divine attributes are placed, human heads, stars, flowers, etc.

The scenes reproduced in the bas-reliefs of the niche at the left are similar to those which we have just described, except that on the small wall at the right side one of the divinities has not the head of a dog or ape as in the corresponding relief, but the head of a falcon. The four divinities represented on the two reliefs are the sons of Horus, who, in their capacity as Canopic divinities, guard the entrails of the mummies.

To the right of the entrance door Anubis is standing, with the body of a man and the head of a dog, as god of war, wearing a Roman cuirass and the short sword of the legionaries suspended on a bandoleer. He holds a shield on his right arm, and a Roman lance in his left hand.

At the other side of the door, erect on a pedestal and clad like a Roman soldier, stands Set-Typhon or Makedon, with the head of a wolf and the tail of a dragon. These divinities are particularly characteristic of the Graeco-Roman pantheon and form a happy complement of the curious mixture of Graeco-Roman and Egyptian forms, a mixture which produces in the architecture and sculptures of this tomb an effect unique in its kind.

The most probable date of the origin of this tomb is the period between the Emperors of the Flavian family and Hadrian (that is to say between the end of the 1st and the first half of the 2nd century A. D.).

The personages represented by the two statues placed in the vestibule and by the reliefs (the man and the woman to whom the priests of the dead are addressing prayers) are the original owners of the tomb. There is nothing to show that they were very remarkable folk, but evidently they were fairly rich. Whether they were Greeks or Romans, or as it may well be possible, Egyptians, they followed the syncretic tendencies which attempted to mould and to mix, but with an unsuccessful and inorganic result, the beliefs and the artistic forms of Greece with the beliefs and the artistic forms of the East.

On leaving the funerary chapel and its vestibule we enter the outer gallery which surrounds it. We pass through the door to the right at the foot of the monumental stairway. Numerous *loculi* are cut in the walls of this gallery. Some of them are still closed and have slabs retaining their ancient inscriptions, painted in black or red, indicating the name and age of the deceased. Usually the *loculi* contain several bodies (from two to four). In some of the niches urns are still in place, containing the ashes of those who preferred cremation to burial.

Other galleries open out from this one, leading to chambers resembling the central chapel, but devoid of any ornamentation.

It seems that originally the tomb had not the complex plan that we observe to-day. Various chambers and galleries seem to have been added at successive epochs. The tomb is thought to have owed its enlargement either to families who successiv-

ely took possession of it, or, according to von Bissing's opinion, to some professional undertaker. But it is not really necessary to suppose that the enlargement is due to either of these causes. It may well be that the tomb was used by members of one and the same funerary corporation.

On ascending the monumental stair-way once more, we are able to penetrate through an opening made in one of the small chambers off the outer gallery, into another tomb consisting of a long stair (provisionally closed), of a very deep, large quadrangular shaft, of a lateral gallery where sarcophagi are to be seen and interesting remains of painting, and lastly of a vast hall, the walls of which are pierced with many rows of *loculi*. The frescoes which decorate this tomb approach very closely in style to the reliefs in the adjoining tomb.

In the niche carved in the north-west wall of the lateral gallery, above the sarcophagus, the following scene is painted on a thick coating of white stucco, which also covers the whole surface of the sarcophagus and the niche.

Isis and Nephtys are facing one another, their wings outspread, protecting the mummy of Osiris. They, as usual, are wearing long clinging tunics and have the solar disk on their heads between the horns of a cow. To the right and left, behind each goddess, a man is standing, his head surmounted by two horns. The sceptre which he holds in his right hand indicates that he is a god or a king, but it is not possible to identify him.

Neither are we able to give a name to the figures seated on a throne, painted on the small lateral walls. Above these pictures a garland of simple oblong leaves runs all around.

The two pilasters are also painted. On the lower part there is a design representing a netting; above, on the inner side, the bird of the soul, that is to say a bird with a beardless human face, with the solar disk between two horns and with the uræus. On the outer side of the pilasters Horus-Re (designated as such by the falcon painted above him to the left). He is standing on a lotus flower and is holding a lotus flower in his right hand.

Faint remains of two goddesses may be seen on the ceiling and between them two wings attached to a wheel. The pediment is decorated with symbolical figures. Below a solar disk a cup is palated from which flames seem to ascend. To the right and left of this vessel two sphinxes face one another. Each of them places its right paw on a wheel. Perhaps we may see here the griffin of the goddess Nemesis, or better still, the goddess Nemesis herself in her zoomorphic aspect.

✠ This tomb is called 'The Hall of Caracalla' for the following reason. A great quantity of skulls and bones of horses and men were found here by the late Dr. Botti, who, to explain their presence, connected them with the massacre of the youths of Alexandria by the order of Caracalla. He supposed that the unfortunate young men pursued by the Emperor's soldiers hoped to save themselves by hiding with their horses in the catacombs, but they were stoned to death in their place of refuge.

The hypothesis is not improbable, but one cannot say that it is at all certain.

A large mosaic of geometrical design formerly existed on the summit of the hillock which covers the catacombs. The inclemency of the weather and proposed excavations have caused us to transfer it to the Museum. A beautiful view over the western suburbs of the town, the harbour, and Lake Maroutis can be obtained from this site.

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THE NECROPOLIS OF ANFUSHY

This Necropolis is reached by crossing Mohammed-Aly square and following the streets called Franque, Masquid Terdana, and Ras-el-Tin. The two most important tombs of the Anfushy Necropolis are handsome specimens of the Alexandrian tombs of the Ptolemaic period. These two hypogea, which are independent of one another and are hollowed out of the rock, present a remarkable analogy both in plan and decoration. We will designate the southern tomb as No. I and the northern as No. II (see adjoined plan drawn up by E. Simon Bey the fig. 246).

No. I. We enter a quadrangular *atrium* by a stairway hollowed out of the rock and turning almost at right angles half-way down its length. Two burial-places, lying respectively south-east and north-east, open out of this *atrium*, which is common to both. Each of them consists of a long vestibule intended for the funeral ceremonies and a smaller mortuary chapel, entrance to which is gained by mounting two or three steps.

We stop on the landing when we have descended the first half of the stairway. The roof of this stair is vaulted, and the side-walls are coated with a covering of plaster on which is painted a dado resting on a base of greyish-yellow colour in imitation of alabaster slabs; above the dado are rectangles representing a construction in *opus isodomum*.

On the upper part of the landing-wall two scenes are painted. The first on the left of the stairway is completely effaced. On the other the god Horus is seen with a falcon's head, wearing the khaft. He is standing up, his head turned towards the right, and he is trying to draw the deceased towards a place to which he points with his right hand (the west, or the kingdom of the dead).

The deceased, wearing a long robe and a kind of helmet, is looking towards the right at a person who is apparently speaking to him and is offering him, a vase with his left hand. This figure is wearing a robe which covers the chest and body down to the knees, and has a wig on the head bound by a golden circlet with a ribbon at the back and a uræus on his forehead. It is probably a representation of Osiris. Isis stands behind him, also looking at the deceased. Her long robe leaves



Fig. 246

her breasts and one arm exposed. She wears a golden circlet on her head with a diadem. This appears to be the scene of the lustral water.

On descending the second half of the staircase, the vault of which is decorated with lozenge-shaped geometrical designs, a third picture is seen in front of us, placed high on the wall. Only the right half of it still exists. The scene must have been the introduction of the deceased to Osiris, god of the Dead, who is represented sitting on a very ornamented throne to the left. The god wears mummy-swathings, the solar mitre on his head, and holds the *flagellum* and the divine sceptre in



Fig. 347.

his hands. The dog Anubis takes part in the reception and looks on at the scene. Horus, carrying a vase in his right hand, advances towards Osiris, and introduces the deceased to the God of the Dead; the figure of the deceased is almost completely effaced.

We now enter the *atrium* (measuring 3 m. 40 by 4 m.) whose walls still preserve traces of decoration in the same style as that of the staircase walls, known as the first Pompeian style or incrustation style.

The entrance into tomb A (see plan) is on our right hand. The vestibule is almost quadrangular in shape. For some unknown reason the decoration of the walls was never completed; the walls are covered with a layer of white stucco only, but they still retain inscriptions and drawings sketched in black outline (*dipinti*) which are not lacking in interest. These *dipinti* seem to have been done by some artisan who was working in the hypogeum, an extempore artist who drew boats and even a man's head, a caricature maybe of one of his companions. See on the left-hand wall the sketch (*ossé*) of Antiphilos by Diodorus, who naturally wrote the inscription too. On the right-hand wall there is a drawing of a boat with its sail spread out and a vessel which recent investigations have proved to be a war-ship, with a turret, the *navis turrita* of the Romans.

The door into the funerary chapel is in the middle of the wall at the end of the vestibule. We enter it by two low steps. The architrave over the door was formed of a frieze of uraei and surmounted by a winged solar disk. The dark interior is devoid of any decoration.

We now return to the *atrium* in order to enter tomb B, which is in a better state of preservation and prettily decorated (fig. 247). First of all we notice that the chamber before us has received two successive coats of decoration. In certain spots the more recent coating has fallen away and left an older decoration exposed, which is of the same style as that on the staircase: a rather high dado imitating alabaster or marble slabs on a greyish-yellow base. Above the dado and up to the cornice there is a design of rectangles in imitation of *opus isodomum*, outlined in reddish brown. The later decoration consists of a dado imitating an alabaster facing, but the space between this course and the cornice which surmounts the wall is decorated with great richness and variety. Over the dado are three rows of small black and white squares, like a draught-board, then a narrow strip in imitation of sla-

baster. These four bands are repeated twice so as to fill up the space between the plinth and the cornice. In the black and white squares, at equal distances, type crowns of Egyptian divinities are painted in a yellow colour. The ceiling which is slightly vaulted, seems to have retained its original decoration, consisting of yellow octagons connected by black squares.

To the right and left of the door of the funerary chamber stand two high pedestals, on which two sphinxes are lying. The tympanum over the door is arched, with denticulated mouldings. The solar disk floats in the field of the tympanum (fig. 247).

The architrave rests on two pillars, painted to look as if made of black and white blocks, with lotus-shaped capitals. Two shallow steps lead up to the funerary chamber. The opening narrows and the cornice consists of a frieze of uraei. When the tomb was first explored a limestone altar was found still standing in the centre of the chamber. A small *naos* is seen in the middle of the wall at the end, probably intended to hold a statuette or offerings. The vaulted roof, which has also had two successive coats of painting, is very richly decorated with squares and rectangles, imitating carved compartments, inside which were reproductions of mythological scenes. If we look closely we can see numerous traces of human figures within these square and rectangular compartments, but, unfortunately, it is impossible to identify the scenes represented. The walls of the chamber are decorated in practically the same manner as those of the vestibule.

The entrance of the tomb No. II lies to the left of that which we have just described. The *atrium* is reached by a stairway of eight steps and by a passage about 5 metres long. The *atrium* is an irregular quadrangle, two tombs opening out of it. The left-hand tomb shows evident traces of restoration. We first enter the right-hand tomb marked C (on the plan). Its door is surmounted by an architrave of limestone blocks, behind which is a skylight. The vestibule is of rectangular form, provided with broad seats or benches of natural rock, slightly raised above the level of the floor. The stairway walls as well as those of the vestibule are decorated in the more ancient of the two styles that we noticed in tomb I. The ceiling had a geometrical pattern of lozenges, similar to that on the stair-case ceiling of the tomb No. I. The funerary chamber is small and low, and almost all its space is taken up by a granite sarcophagus, in which an entire family reposes.

Tomb D requires special attention if we wish to understand

the transformation it underwent some centuries after its original construction. The earlier tomb consisted of a rectangular chamber the walls of which were decorated in the inlaid style (facings in alabaster slabs, and rectangular blocks arranged in equal layers). The ornamentation of the vault imitates carved octagonal compartments connected with one another by small squares. There is no doubt that this was a Hellenistic tomb, and to it a new construction was added at the Roman period, built of baked bricks and containing three sarcophagi. This later work however, does not completely hide the ancient decoration, which is fairly well preserved in the original funerary chamber (entered by the passage to the right of the central sarcophagus).

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THE NEIGHBOURHOOD OF ALEXANDRIA

TAPOSIRIS MAGNA — KARM ABU MINA

A visit to « Mareotis » as far as Taposiris Magna (Abusir) and to the sanctuaries of Abu Mina may be counted as one of the most interesting excursions to be made in Egypt. The best season to go there is from January to the last days of March when the desert flora is in full bloom. A whole day is required for a visit to either Taposiris Magna or Karm Abu Mina, two days if both are to be visited.

The train wends through numerous flat-topped hillocks surmounted by lime-kilns, and after passing Shefkhana it runs along a lengthy, narrow dyke separating the salt-works of Dekhela from Lake Mariut. The first station after the dyke is Abd-el-Kader, a little village picturesquely placed at the foot of a small hillock surmounted by a cemetery. The next village, Amrieh, is the residence of the Mamur of the district; a weekly market is held here and is largely attended.

The land surrounding Amrieh is well-cultivated, with gardens, vineyards and palm-groves. All this is the result of experiments carried out by the ex-Khedive. The next railway station is called Second Mariut; then comes Hawarih. We can see the Tower at Abusir some time before we arrive at Bâlig, 40 kilometres from Alexandria. The trip may now be effected by motoring along the road which passes the Mex gates across the village of this name, runs towards Dekhela affording a splendid sight of Agamy promontory, then tends to the south crossing the salt-pans on an embankment to the hills on the further side. At the top of these the road branches

off into two directions, the one toward Amrieh, the other, in the west, to Bâhig. Not far from the latter village another has lately sprung up, named Burg, where an institution has been founded for organizing on a large scale among the Beduins the manufacture of the curious rugs peculiar to the region.

In antiquity, as in our own days, there was a lake in the district of Mariut. It disappeared in the Middle Ages to be filled in again in April 1801, when, in order to isolate Alexandria, the English cut both banks of the Canal, now called the Mahmudieh, thus letting in the water from the Abukir Lake into the Mariut Lake. At that time the Abukir Lake was in communication with the sea.

In classic times the Mariut Lake was connected by a canal with the Canopic branch of the Nile, and was in communication with Alexandria by means of another canal. At the Graeco-Roman period there were eight very fertile islands in the middle of the lake, inhabited in the summer time by rich landowners who built charming country-houses and farms there. The shores of the lake were of extraordinary fertility⁽¹⁾, covered with vineyards whose vintage had the honour of being mentioned or celebrated by Virgil, Horace, Lucan, Strabo, Columella and Athenaeus. Even today we find traces of that cultivation. In 1913 a Government Dredger working across the Mariut Lake brought up large quantities of vine branches. Mahmud-el-Falaki writes (*Antique Alexandrie*, 1872, p. 23):

• Innumerable fields that we can still see today are called 'Karm' or vineyard. We constantly find, when excavating among the ruins of the countless townlets and villages of the district, the remains of wine-factories, presses, cisterns, water-wheels and wells, all of this proving the past prosperity of the country and the abundance of its wine and oil products and confirming the statements of ancient writers concerning the beauty of this vine-land and the wealth of its large population •.

But naturally we should not exaggerate this prosperity and wealth, though they were certainly great when the economical and demographical conditions of antiquity are taken into consideration. It seems almost certain that even in those days the only cultivation possible was extensive cultivation, and that trees were rare. It is quite likely that the gradual drying up of all the regions of Northern Africa which had begun in prehistoric ages was continuing slowly down to historic times. After the Roman period these geological and climatological

(1) See Wexston, *Report on Mariut District in The Cairo Scientific Journal*, Nos. 32-33, vol. VI, September and October 1913, and Bibliography *ibid*.

changes were hastened by the neglect of agriculture and by depopulation (1).

In our days this Mareotic region is only populated by Beduins who inhabit poor villages or live in tents and are a pastoral people, the most important produce being barley.

In early Christian times Mareotis had not yet greatly declined from her greatness and it is well known that she became one of the most flourishing centres of the new religion. Tradition tells us that at this period there were 600 monasteries in the district. After the 6th century the region became im-



Fig. 248.

poverished, although even in the 15th century an Arab historian speaks of Mareotis as a populous and fertile country.

In Graeco-Roman times the capital of Mareotis was Marea, situated on a peninsula on the south side of the Lake. I believe I have discovered the site of that town, and I hope presently to be able to explore its ruins. Taposiris Magna probably held the second place in importance and wealth.

Taposiris Magna. — The large quadrangular construction, whose thick walls still stands on the summit of the hill, is known to the Beduins under the name of Kasr-el-Bardauil.

(1) See PERVINQUEUX A., in the *Bull. de Géographie Historique*, 1914.

and is considered to be the palace of Abu Zeit, the conqueror of Barbary. It is, however, nothing else than the temple of Osiris, which indeed has given its name to the town (fig. 248).

In fact the name *Abusir* indicates that the place, was probably sacred to Osiris. Taposiris was the centre from which the Prefect of Egypt took the census for the Libyan Nome. Its market was so much frequented that the Emperor Justinian (A. D. 527) had a municipal palace and public baths built there. According to Dioscorides and Pliny the region of Taposiris produced the best quality of *Absinthium maritimum*, a plant which was much employed in the worship of Isis.

As soon as we reach the hillocks to the North of the village of Bâhig we see in the distance, rather to the left, the signal tower (Tower of the Arabs) and the ruins of the great temple. The modern name of the locality, Abusir, is in itself an indication that the ruins are indeed those of ancient Taposiris. The scholars who first studied the question in the 18th and the early 19th century (D'Arville, Champollion, etc.) drew the correct conclusion. Moreover, an inscription that I have discovered during the excavations carried out in the ruins has furnished us with positive evidence that this is really Taposiris. The inscription is on the base of a votive statuette of black granite, dedicated by the priests of Taposiris: $\chi\alpha\theta\eta\tau\epsilon\ \chi\alpha\theta\eta\tau\epsilon\ \{\ \epsilon\iota\sigma\phi\eta\ \alpha\iota\ \alpha\iota\sigma\delta\ \}\ \tau\alpha\pi\alpha\sigma\iota\sigma\iota\varsigma\ \epsilon\theta\epsilon\tau\epsilon$. During the excavations we have found numerous remains dating from the Ptolemaic period, but scarcely any trace of Pharaonic civilization. Consequently we must accept as true the opinion of the travellers of the 19th century, that the town and its suburbs are not earlier than the first century of the Ptolemaic dynasty⁽¹⁾ (100-200 B. C.).

Walking becomes very easy as soon as we reach the plain. The ruins of the ancient town cover the southern slope of the hill, on which the temple was built, as far as the dyke limiting this side of the lake, which used formerly to extend a little beyond Taposiris. The temple, which measures 86 metres in width and in length, is built in the Egyptian style, but only the outer walls remain, made of limestone blocks measuring about 1 m. to 1 m. 10 in length, and about 50 or 60 cm. in

(1) It does not follow from this that Pacho's assertion is correct, that « the Egyptians erected no monuments nor founded any town in the Marmarica before they had been subdued by the Greeks, and that in previous times this country was only inhabited by wandering tribes and perhaps also by Berbers and Libyans ». At Gharunyat as well as at Abu Girge, there are considerable remains dating from the time of Ramses II.

depth. They are very carefully hewn, and many of them still retain ancient markings engraved on them.

The space comprised within this vast enclosure produces the impression of a great void, and excavations have only brought to light the lower portion of walls that belonged to a series of chambers backing on to this southern wall, as well as traces of a small Christian church, the apse of which was built against the pylons.

The eastern wall of the temple consists of two pylons, the principal entrance into the temple being between them. In the interior of these pylons, a narrow staircase in the thickness of the walls allows us to ascend to the top. Thence we may enjoy a marvellous view over the desert and the sea, the turquoise-blue colour of which it would be difficult to match anywhere else.

From time to time, mingling with the louder voice of the ocean, there rises from the vast solitary plain the primitive and melancholy song with which some Beduin calls to the Saltana of his dreams. If the air is clear, it is possible to distinguish far away to the north-east the light-house of Alexandria and the city itself.

The temple has two other smaller entrances, facing one another in the northern and southern walls. The southern gate opens on to a small plateau which descends gently towards the town, the first houses of which are quite near. The northern gate opens almost straight on to the hill-side; it communicated with a street which descended in a steep slope towards the plain and the sea.

The northern and southern walls are preserved to their full length and in several places to their full height (about 9 metres). Their thickness is 4 metres at the base and 2 metres at the top.

While the southern wall rests directly on the rock, the northern is supported by a platform formed of enormous blocks; this was necessary in order to obtain a horizontal surface. The western wall is almost in ruins and in fact none of the walls either within or without present an exact and uniform surface. They are divided into sections forming salients one with the other, the salient being 25 to 30 cm. The sections that project are thicker (9 m.) than those that recede (7 metres). There are four grooves on the outer face of the pylons intended to hold masts for flags and banners when some solemn feast was being celebrated.

At some period or other the temple has been transformed

into a fortress. This is proved by numerous pieces of fluted Doric columns which at the present time form the upper rows of the north-western portion of the wall of enclosure. Here and there, quantities of worked blocks (triglyphs and metopes) may also be seen, which had once formed part of the frieze of an immense building. This transformation into a fortress accounts for the total disappearance of all the edifices which once existed within the enclosure wall.

To the east of the temple extends a vast esplanade, now occupied by the coast-guard barracks. To the south of these barracks we have discovered the ruins of a house, its floors decorated with mosaics of geometrical designs.



Fig. 249.

Close to the south-east corner of the temple one may visit the ruins of several private houses, built partly of wellhewn limestone blocks and partly of sun-dried bricks (fig. 249). The walls were covered with a coating of painted stucco. The entrance door of one of these houses opens on to a terrace made of large blocks. Below this terrace there

is another floor with a large cubical basement. This basement has the same axis as a rectangular room on a lower story, which room, partly hewn in the rock and partly built, was certainly a place intended for worship. We reach it by descending to the west through masses of ruins belonging to a different period. Among these we may observe a chamber whose walls are covered with a very solid coating of red cement; it constituted a kind of strainer for rain water, which percolated eventually into a lower cistern. A whole series of amphorse with holes in their bottoms, arranged on an inclined plane, were inserted in the pipes communicating between the upper chamber and the cistern.

The principal entrance of the oblong apartment which we have identified as a place of worship opens towards the south. At the end of the room, in the northern wall, is a high rectangular chapel, a column at each side of it (fig. 250). Three

steps lead up to it. Smaller niches are cut in the side-walls. At the bottom of these walls, to right and left, two seats, or benches stand slightly above the level of the soil, leaving a narrow passage in the centre. In the north-east angle of this small temple there is a square cell, cut in the rock without any window. A ring is suspended from the middle of the roof for a lantern. There are only small niches in the walls. No doubt this was the dwelling of the priest.

In front of the entrance into this room we observe the mouth of a shaft 13 m. deep, which communicates by a subterranean canal with thickly cemented walls, running from north to south. This canal is at present dry. It was impossible for us to explore it for more than 800 m. as the passage was obstructed by rubbish which had fallen down through two other shafts.

To the right of the sanctuary several other chambers may be visited as well as a fine oven made of baked-bricks and fairly well preserved.

It is very probable that this small temple was dedicated to the worship of birds and fish, whose cemetery we have discovered some fifteen metres lower down the slope of the hill.

This cemetery for sacred animals is reached by descending a narrow staircase of twenty steps. It consists of a central apartment with four smaller rooms opening out of it; in one of these lies a mass of bones from the mummies of different birds (falcons, ibises); in a second room are numerous mummies of these same birds still swathed in their bandages of linen; a third room contains an enormous quantity of fish, swathed in linen, but, like almost all the rest, carbonised.

Once again in the open air, we follow the remains of a handsome street paved with blocks of basalt, and we arrive at the entrance of a group of curious underground rooms. The first is of a rectangular shape, and an oblong cavity half a metre lower than the level of the floor of the room and with a vaulted ceiling, is hewn into the western wall of the room.



FIG. 170.

A pipe, the beginning of which we have not been able to discover, carried a liquid (water or wine) into this receptacle. The liquid was carried off by another pipe, pierced in the opposite wall and disappearing underground; but we have not been able to find where it went to.

A semi-circular niche is cut in the north wall of the rectangular chamber; a small window-opening in the eastern wall allows us a glimpse into a second rectangular room. This latter communicates with the outer air by means of a square shaft in the centre of the roof which is slightly vaulted.

A large opening in the south wall of the first chamber is at present filled up by a heap of great blocks. From this chamber we penetrate by a narrow, vaulted passage, opening close to the west corner, into a round subterranean apartment with a dome. This apartment joins on to another, which is absolutely identical both in form and proportions; but whereas the vault of the latter is completely closed in, the former communicates with the outer air by a small circular opening in the centre of the vault.

In the *tholos a*, just below the cupola, quadrangular niches about half a metre deep and somewhat higher are cut all round the walls. A low large step stands on the ground before each of these niches, and in front of the steps small basins are hollowed out. The vault is covered with inscriptions and sketches (*graffiti*) left by ancient visitors, but they throw no light on the object and nature of this subterranean chamber. The second chamber *b* presents pretty nearly the same features as chamber *a*.

Professor H. Thiersch has in no doubt that this is a tomb. According to him the niches held cinerary urns, analogous to those of which the Museum possesses so rich a collection and of which some were discovered (between Chathy and Ibrahimieh) in a tomb with a cupola. But in spite of certain undeniable analogies with the hypogeum of the mercenaries described by Nerutso, Thiersch's conclusion leaves us doubtful.

In fact, what connection can the basins on the floor have with the niches? Of these there is only one row in each of the two subterranean chambers, while in the one single *tholos* in Alexandria there were five rows. Moreover we have discovered no traces of ashes, or human bones, nor even a fragment that might have belonged to a cinerary urn amid all the earth and rubbish which filled two-thirds of these subterranean rooms. Neither do the chambers annexed to the *tholoi* look like those of a tomb. It is difficult to form any decided opi-

nion as there is such a total lack of any direct evidence and not a single explanatory inscription. But, though I hardly dare to call this collection of rooms a *Mithraeum*, I feel tempted to regard it as the sanctuary of some god whose worship included ceremonies similar to those required in the worship of Mithra, such as baths, ablutions, libations, sacrifices of animals etc.

In one of these subterranean rooms a marble club was found which had belonged to a statue of Hercules, but it had evidently fallen down into the room from outside. The same thing must have happened to a limestone lion, which is still lying in the second rectangular chamber.

On leaving these hypogae, if we continue along the excavations at the foot of the hill, we can visit the ruins of several houses. One of them still has the remains of a pretty portico, the section of the double columns at the angles being shaped like a heart or an ivy leaf. There is little doubt that this house dates from the Hellenistic period.

Let us now go towards the hill surmounted by a fine tower (fig. 25). This tower at present measures 17 m. in height. Its base



Fig. 25.

is formed of a high quadrangular platform, measuring 11 metres each side. On this stands another storey, octagonal in shape, each second wall making a considerable salient with the adjoining ones. On the north side, towards the sea, there are traces of a staircase. A cylindrical storey is built above the octagonal one.

At first sight one is inclined to regard this construction as a funerary monument, especially as it stands in the middle of a cemetery, and is moreover on the axis of a vast subterranean tomb. But Hermann Thiersch, with great probability, believes it to be a light-house intended to protect navigation along the coast between Plinthine and Taposiris, and sees in this monument a copy of its elder brother, the large and celebrated Pharos of Alexandria.

The surrounding hillock is full of tombs. Some are shaped like graves in which the corpse was deposited in a covering of plaster, the face being hidden by a gilt plaster mask. Other tombs are in the form of pits, others again in the form of rooms. These latter generally consist of a long sloping corridor or stairway leading to a room the walls of which are occupied by several rows of *loculi*. In one of these tombs we notice that horses were sometimes buried by the side of the men.

Looking towards the south, from the summit of the temple, we can distinguish quite clearly a dyke more than a kilometre long, which runs parallel to the line of hills from east to west. It ends towards the west beyond a fine bridge, which no doubt dates from the Roman age. It seems evident that the lake extended as far as Taposiris, and that the dyke enclosed its waters in a kind of harbour. In this way Taposiris commanded two ports or harbours: one for inland commerce with the districts bordering on Lake Mareotis, and the other on the sea for exterior commerce.

Close to the bridge that we have just been mentioning, we can see a broad and well-paved road which mounts gradually upwards in a straight line towards the temple, and, passing it at some fifty metres to the west, descends the opposite slope. Below the plain, on the shore, all traces of the road seem to disappear, though the Beduins of the neighbourhood declare that it continues down to the edge of the sea. Probably the object of this road was to facilitate communication between the harbour on the sea and the harbour on the lake.

The surrounding hills are full of quarries, which are sometimes very picturesque. These quarries provided the limestone required for the construction of this beautiful provincial city of Græco-Roman Egypt. There are also numerous grottoes, some of them natural, others artificial.

The ruins which lie half-an-hour to the north of Abuair, on the shore, belong to the ancient town of Plinthis, and this small sea-side town gave its name to the whole gulf.

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Sanctuaries of Abu Mina (fig. 252). — It takes two good hours from the station of Bâhig, our point of departure, to arrive at Karm Abu Mina, if one has a fairly decent horse or a good donkey.

Saint Menas was a Roman soldier, born in Egypt (at Nikiu?), who served in Phrygia in one of the *sociæ cohortes* called *Numeri Rutalici*. He was brought up in the Christian religion. Instead of hiding himself, when Diocletian decreed the persecution of the Christians, he publicly proclaimed his faith.



Fig. 252.

His superiors spared neither prayers nor threats to recall him to paganism, but Menas refused obedience to the imperial decree. He was first tortured and then beheaded (A. D. 296). He had expressed a desire to be buried in Egypt. His co-religionists collected the remains of his body, which had been burnt, and when part of the Phrygian army was transferred to Cyrenaica, they brought the martyr's ashes with them. Legend tells us that on the shores of Lake Mariut the camel who was bearing the remains stopped short, knelt down, and refused to continue.

The stopping of the animal was taken as a sign that it was the Saint's wish to be buried at that very spot, near to a spring of fresh water. The report soon spread that this water had become miraculous and pilgrims began to come from great distances to pray Saint Menas to cure their sickness. It was

not long before a church was built over the tomb. This church after some time was found insufficient, and the Emperor Arcadius (395-408) proposed and carried out the erection of a large basilica which was added on to the eastern portion of the original building. The sanctuary had its time of greatest prosperity in the 5th and 6th centuries. The worship of the Saint spread not only through all the Mareotic region (see the frescoes from Abu Girge and the bas-relief from Dekhela) but also through the whole of Egypt, Northern Africa, even to Asia Minor (Smyrna), Gaul, Dalmatia, and Rome, where a church dedicated to Saint Menas was erected on the Via Ostia, between the gate and St. Paul's Basilica. It was founded by an Alexandrian corporation, under Pope Pelagius II, in 589 A. D.

During the 7th and 8th centuries the Mareotic edifice suffered much spoliation and destruction, still more towards the middle of the 9th century. Shortly after this the Mohammedan Governor ordered the treasures of the church to be handed over to him. From this date it may be said that the basilica of St. Menas ceased to exist. Its memory was preserved in the name Abu Mina, or Bu Mna, as the Beduins always called the ruins, which were identified in 1903 by the German scholar Monsignor Kaufmann.

The systematic excavations which he was able to undertake and follow out on a large scale gave very important results. As a matter of fact, he laid bare the basilica built by Arcadius and its annexes: the tomb of the saint, numerous *coenobia* and some smaller basilicas. All these constructions are extremely ruined, but their magnificent plan is spread before our eyes and gives us an exact idea of their monumental proportions. Moreover, in spite of theft, destruction, and spoliation, we feel, when we stand on the spot, an impression of the wealth of this group of sanctuaries which has been justly called 'a marble city'.

Half an hour before arriving there from the railway station of Bahig we can see the town of Abu Mina on the horizon, lying amongst the low hills of a district which is now a desert.

Our route takes us past the cemetery chapel till we reach the small house belonging to the Antiquities Department. Here we dismount and proceeding on foot southwards until we arrive in a few minutes at the large basilica. We are at once struck by the enormous quantity of marble, more or less in fragments, which covers the field of exploration. Where marble had not been used, large, well-quarried blocks of limestone replaced it. The basilica proper has a length of 60

metres, and a width of 16 m. 50. The transept has a length of 50 metres. The total length of the group of sacred buildings comprising the basilica, the earlier church over the Saint's tomb, and the baptistery is as much as 120 metres. The basilica had three naves. The roof was supported by 56 marble columns surmounted by beautiful capitals of acanthus leaves. The marble bases of these columns are almost all in place, and here and there we see more or less broken capitals; but some of the capitals have been removed to Frankfort, while others are in the Alexandrian Museum.

The walls were covered with marble slabs. The apse was built of large rectangular limestone blocks, length 10 m. 70 and depth 6 metres. There are three chambers below the apse, filled with human bones. In front of the apse stand the *subsellia* and the *cathedra*. The latter is placed in the middle of the eastern wall of an almost square enclosure, shut off by a fence. The altar stands in the centre of this enclosure which also contained the presbytery and the *schola cantorum*. Two doors on the south side of the fence gave access to the enclosure, which, on the other side, communicated with the principal nave by means of a long corridor or central passage.

Several doors on the south side of the basilica open into a very vast *atrium*, the floor of which is strewn with blocks of marble, shafts of columns, capitals, gratings, etc. The pre-existing church precluded any other site for the *atrium*.

Near the north-west corner of the north nave, just where the basilica built by Arcadius joins on to the original church, there is a marble stairway leading down to a passage with a vaulted roof. The walls and ceiling of this passage were covered with stucco, the ceiling being moreover carved in rectangular compartments. The passage, which is 5 metres high, after descending gently towards the south turns abruptly to the west and terminates in a very high subterranean chamber, hewn in the rock. This is the sepulchre of Saint Menas. The great bas-relief of the saint standing between two kneeling camels must have been placed on the south wall. The bas-relief discovered at Dekhela, now exhibited in our Museum (room 3), is probably a copy, in reduced proportion, of the original bas-relief which decorated this crypt. To the crypt was annexed a small chapel, the cupola of which was decorated with beautiful polychrome mosaics.

On re-ascending the stairway we enter the north nave of the original church built over the tomb. This was a small basilica with three naves and no transept. The axis of the apse

corresponds exactly with that of the large basilica built by Arcadius. The dimensions of the small edifice are: length 38 metres, width 22 m. 50. Near the end of the central nave we notice a cistern from which the holy water was evidently drawn with which the pilgrims' ampullae were filled. The ruins of the baptistery lie to the west of this church. The baptistery is quadrangular in section, but four niches constructed in the corners convert the interior into the form of an octagon. This central construction was surmounted by a low cupola. A circular piscina sunk in the centre of the room was completely lined with polychrome marble slabs. Two opposite stairs of four steps each, led down to it.

On leaving the baptistery we ascend a small mound which is near by, and have a beautiful view of the whole extent of the ruins and of the neighbouring country.

Very vast *coenobia* extended to the northwards of the sanctuary, in communication with it. Only a part of these has been laid open, enough to give one a fairly good idea of the manner in which the monks lived, of the way the cells were arranged, of the refectories where they met for their meals in common, etc. Certain doors give access to these *coenobia* from the basilica. By passing through the door between the baptistery and the church over the tomb, we can visit some of these cells, the hall that Kaufmann identified as the *tablinum*, and further on some rooms devoted to the entertainment of strangers (*xenodochia*). A wine-press, in a fairly good state of preservation, can be seen a short distance off.

Eighty metres or so away from the *coenobia* there is a circular cistern 14 metres deep, the diameter of which measures 5 m. 20. This enormous shaft is entirely built of superb limestone blocks, very well hewn. At the side of the cistern there is a collection of cells and of piscinae, some of them being very strongly cemented. All round these *thermae* passages and hypocausts may be observed. A small basilica with two apses at opposite ends of the building stands quite close to them.

We now go towards the small house belonging to the Antiquities Department. To the north of this extends a vast cemetery (7th to 9th centuries), in the midst of which there rise the ruins of another large basilica with three naves supported by pillars and with its apse constructed in the thickness of a wall which is rectilinear on the outside. (See for the ampullae of Saint Menas p. 293).

BIBLIOGRAPHY. — The excavations of the sanctuary of Saint Menas have been described by Monsignor Kaufmann in several richly illustrated articles, and also in a large and final publication. Ordinary visitors, who are not archaeologists will be satisfied by a small volume entitled: * Der Menastempel und die Heiligtümer von Karm Abu Mins in der ägyptischen Mariaswüste. Ein Führer durch die Ausgrabungen der Frankfurter Expedition, von C. M. Kaufmann &c.

ABUKIR (CANOPUS) - ROSETTA.

etiam periret sulcas ē

Abukir. — The excursion to Abukir takes about half a day. We go by the Ramleh tram-car to Victoria Station whence we take the railway train to Abukir. There are several trains running there daily. On alighting at Abukir Station, it is quite an easy walk up to the ruins which lie around Fort Tewfik. If one prefers not to walk, donkeys can be obtained. After having seen the ruins, return to Abukir by the sea-shore; this makes a delightful little promenade if the weather be good.

The short journey to Abukir is very pleasant. After leaving the suburbs of Ramleh we find ourselves in the desert passing through sandy dunes on which groves of palm-trees form small oases. Near Siuf, inscriptions have been found mentioning a temple dedicated to Zeus Olympios. Mandara is thought to occupy the site of the ancient *Taposiris parva*. After Taposiris, literary tradition places Menositis, a locality of uncertain name, Menuthis, Bakiris and Canopus. Some archaeologists are inclined to place Menuthis near Montazah (summer residence of the Sultan, in a splendid position on the edge of the sea), Bakiris at Abukir, and Canopus some kilometres further east. I do not think it is correct to place Canopus so far east. No monument or ruin exists all along the coast between Borg el-Ramleh and Kôm el-Ahmar (Heraclium), such as would allow us to infer the existence of an important city.

The ruins of Canopus and Menuthis at the present time form an almost uninterrupted series of small elevations which extend all round Fort Tewfik and, starting again at half a kilometre's distance to the west of the fort, continue to the village of Abukir and beyond that for some hundred metres to the east as far as the mound Borg-el-Ramleh. The village of Menuthis was two miles distant from Canopus (Canopus is 12 miles from Alexandria, Menuthis 14) and ought to lie

about three kilometres away from Fort Tewfik, that is to say, close to Abukir, near Borg-el-Ramleh. Moreover the city and the village were so near one another that the latter might have been regarded as a suburb of Canopus. Indeed the name may often have been used to include Menuthis. Before the foundation of Alexandria, Canopus was the capital of the Menelaït Nome, and probably the most important port on the Delta.

Legend tells us that the city received its name from the pilot of Menelaus, who was buried at this place on his journey back from Troy. It is possible that the name was derived from the god Canopus, a god with a human or animal's head on a body shaped like a jar, one of the representative forms of the god Osiris whose worship was so popular and persistent at Canopus. Though Hekataeus knew the place as a desert island, Aeschylus speaks of it as a town. Egyptian texts of the time of Ramses III call this place Kuu Kutut, and those of the Greek period simply Canup, or Pekotet. The fact is we do not yet understand the real meaning of the name Canopus.

After the foundation of Alexandria, Canopus lost some of its importance but continued to be a centre of religious and commercial activity during pagan times, even under the Roman rule. The place became a kind of suburb of the capital, a pleasure resort for the Alexandrians.

Moreover the remains of numerous and important ruins prove to us that it must have been inhabited for long centuries, even after the triumph of Christianity.

Besides its trade in woven materials, perfumes, salted-fish, preserves and sweetmeats, as well as a *benna* (a complexion paint for ladies) Canopus also manufactured hats with very large brims called by the Alexandrians *aitana xanostifed*.

The city was connected with Alexandria by a canal, whose banks were bordered by beautiful walled gardens, belonging to rich Alexandrians, who often would place their family tomb there also. This canal was constantly covered with boats of all kinds, laden not only with merchandise and business men, or with invalids seeking some miraculous cure, but also with happy parties of pleasure-seekers. These, it seems, amused themselves not only well but too well, for their behaviour was often scandalous. The *orgies of Canopus* have been made famous by the many but eulogistic references of Strabo (XVII, 17), Seneca (Epist. V, 11), Lucan (Pharsale, Lib. X) and Juvenal (Sat. VI; XV).

The ancients had a superlative idea of the beneficent cli-

mate and of the beauty of Canopus. See what Ammianus Marcellinus says on this subject: 'Canopus is about 12 miles distant from Alexandria. According to ancient tradition the town was called after Menelaus' pilot, who was buried here. It is a very pleasant place with temples and cheerful hostels; soft winds blow and the air is so salubrious that if a man dwells there he can fancy he is in another world as he hears the constant whisper of the light and balmy breezes passing over this sun-warmed land'. (Ammianus Marcellinus, Reg. Gest. XXII. 16-14).

Canopus was celebrated for its sanctuary of Serapis visited by numerous pilgrims who went there to implore the god to cure their illnesses.

The sanctuary dedicated to Isis at Menuthis near Canopus was equally popular, Isis being worshipped there under the name of Mistress of the Sea, while at Canopus she was known as Guide of the Muses. Rufinus says that the temples at Canopus and Menuthis were more splendid even than those of Alexandria. We may form some idea of the Serapeum at Canopus from the Canopus of Hadrian's Villa near Tivoli. The Emperor Hadrian certainly imitated very closely the sanctuary whose ruins we are now inspecting⁽¹⁾.

These ruins ought to have been methodically excavated and respected, but unfortunately they have been too long abandoned to the vandalism of quarry workers.

In their present state the ruins give a most imperfect idea of the presumable magnificence of the buildings. Nevertheless let the reader look at the beautiful scattered shafts of Doric columns of Aswan red granite, with a uniform module of 6 m. 90, and from 2 to 7 metres long; let him glance over the vast extent of ground covered by mosaics, (the best pieces have been removed to the Museum, room 18), the quantity of lovely architectural fragments of limestone covered with plaster, its beauty enhanced by polychromy; let him cast an eye again on the great marble capitals, and he will be forced to acknowledge that tradition may not have exaggerated the richness and splendour of Canopus.

The sanctuary at Canopus must have been already flourishing at the beginning of the 3rd century B. C. under Ptolemy II.

(1) The Valley of Canopus in the villa Hadriana must have been made artificially in the futa of the hill. Hadrian had a reproduction made there of the canal with the Serapeum as a background. A large niche with a fountain at the end of the valley is in a good state of preservation. Behind it there is a system of subterranean galleries ending in a *cella*, in which there was probably a statue of Serapis. Many of the statues in the Vatican must have come from Canopus. (Egyptian Museum, Rome).

Ptolemy III. and his wife Berenice also contributed greatly to the prosperity of the Serapeum and of the town. A council of priests was held at Canopus to deify the young daughter of Evergetes and Berenice, who died in the 9th year of her father's reign. The decree issued by the priests on this occasion was drawn up (like the Rosetta Stone) in three scripts, and copies of it were sent to the most important temples of Egypt.

Moreover we possess dedications to Osiris and Isis in association with Ptolemy Evergetes and his wife Berenice, found not very far from the site of the mosaics and large granite columns. A gold tablet commemorating the foundation of a temple dedicated to Osiris was discovered in the times of Mahomed-Aly near Fort Tewfik. The inscription engraved on the tablet may be translated thus: "King Ptolemy, son of Ptolemy and of Arsinoë, Brother-Gods, and Queen Berenice, his sister and wife (have dedicated) this temple to Osiris". This tablet is now in the British Museum.

The fame of the miracles performed at Canopus and Menuthis spread far and wide in the ancient world, and it was no passing fame. It survived paganism. The patriarch Theophilus, he who destroyed the Alexandrian Serapeum, did not spare that of Canopus and installed a monastery there, while another one was set up at Menuthis, in the temple of Isis. Many people still adhered to the ancient faith and many sighed for the prosperity which the miracles of Serapis and Isis had brought to the town. Therefore, at the beginning of the 5th century (see FAIVRE, *Dictionn. d'Hist. et de Géograph. ecclésiastiques*, col. 314) the patriarch Cyril decided to convey the body of St. Cyr to Menuthis (together with that of St. John who had been buried with St. Cyr in St. Mark's Basilica, Alexandria) in order to replace the old healing cult by a new one. Numbers of miracles were soon performed and the fame and prosperity of the new sanctuary became as great as that of the earlier.

Meanwhile Serapis and Isis had not yet finally departed. Their worshippers went on holding gatherings at Menuthis until the close of the 5th century.

The present village takes its name from the Christian sanctuary: *Abbakyr* or *Apakyr* (St. Cyr) has grown into Abukir. The constant intercourse between Alexandria and Rome led the Alexandrian sailors to erect temples to Serapis and Isis in the capital of the Empire, and after the triumph of Christianity a church was built at Rome dedicated to SS. Cyr and John. This church still exists in front of St. Paul's Basilica, on the

right bank of the Tiber. It seems too, that at a certain time, the sanctuary of Menuthis itself, with its relics and servitors, was transferred to Rome.

The methodical excavations which I was able to carry out in 1916 have not given the hoped-for results up to the present. Nevertheless we were able to lay open the lower part of a remarkable edifice as well as some basins or piscinæ (interesting both for their form and position) solidly coated with red cement. See the one which is close to the north-west bay, which is faced by the El-Garesche island (to the north of Fort Tewfik), and see also a basin to the north of the fort, quite close to submerged ruins of a large building which must have been connected with a temple. The ruins clearly consist of a large square tank or basin connected with smaller basins by means of small pipes. There are five connecting basins between the building and the sea to the north.

One of the celebrated monasteries of Canopus was that called *Metanoia*. The Metanoia was considered as a suburb (*apodionion*) of Alexandria, and escaped the ruin which fell on the Heliopolis; it had not even to suffer assault at the time of the Persian invasion, the army preferring to attack the western side of Alexandria.

Another very well known monastery was that called after the Tebennesites. The monks of this convent in Canopus, on the invitation of the Christian leaders in Alexandria, helped to extirpate and overthrow the demoniacal gods of the people of Menuthis. They demolished a temple whose walls were entirely covered with hieroglyphics and images, and burnt an enormous quantity of statues and statuettes. But in spite of all this they were still able to load up 22 camels with various bronze and marble idols and despatch them to Alexandria where they were all given over to destruction. (*Life of Severus in Patrologia Orientalis*, vol. II, pag. 27).

The antiquities exhibited in room 22 of the Museum, and which were given us by His Highness Prince Tussun, came, almost all of them, from the temple which I think formed part of the Serapeum (near the part of the ground covered with the mosaics close to the granite columns, etc.) or from neighbouring houses. They are very varied and belong to different periods. There are inscriptions, marble and granite busts, architectural remains, terracotta figurines, bronze statuettes, enamel and metal vases, and lead pipes. All these objects were picked up hap-hazard, but they plainly show the long historical existence of Canopus and its remarkable prosperity;

some of them date from the Pharsonic age, some are Ptolemaic or Roman, while others are evidently Christian.

The exhibits in room 7 were found some hundreds of metres to the east of the place just mentioned (fig. 253). It is supposed that this was the site of a temple dedicated to Isis. To the south-east of Fort Tewfik, there can be seen, still in their original position, some enormous pink granite blocks which must have formed part of a colossal edifice.



Fig. 253.

To the north of the fort, between it and the shore, there is a large subterranean tomb dating from the Hellenistic age. Before descending to the shore it is worth while to climb up to the top of one of the hillocks to see the beautiful view over Montazah and the Ramleh shore as well as the promontory and bay of Abukir itself.

Down by the edge of the sea, there are some fine ruins washed by the waves, apparently part of a large bathing-establishment; there are also enormous fragments of a colossal granite statue lying near.

We will return to Abukir Station along the shore. Quite close to

Daninos Pacha's house there is a vast subterranean tomb, which really lies inside Prince Tussun's property, but communicates with other hypogea extending under the house of Daninos Pacha.

If time permit, a short walk towards the village and bay will not be without interest. The small village of Abukir owes its celebrity to the great naval battle of August 1st 1798, when Admiral Nelson annihilated the French Fleet (if the weather is clear, we can easily distinguish Nelson Island) and to the battle of July 25th 1799, when Bonaparte defeated the Turkish army, which had disembarked here.

A bright future is in store for Abukir, as a place of residence for Alexandrians during the hot weather, and even as the object of a pleasant excursion and peaceful resort all through the year. Its position is really picturesque and fine, and its climate is very healthy. Bathing on a delightful beach and in an perfect climate must have counted for something even in the miracles worked by Serapis and Isis.

The promontory on which Fort el-Tarahando stands should, I think, be identified with Cape Zephirion of antiquity, and consequently we ought to look for the Temple of Arsinoë Zephyritis near this promontory. This temple was erected in honour of Queen Arsinoë Philadelphus by the Admiral Callierates. The considerable number of devotional acts performed in this neighbourhood by the admiral, proves, I think, that Canopus was a naval base of the Ptolemies.

There is no doubt that the ruins of Canopus and Menuthis, in spite of the vandalism of which they have been victims for such long years, have not yet spoken their last word.

BIBLIOGRAPHY. — DUCHESNE L., *Le Sanctuaire d'Aboukir*, B. S. A., 12, p. 9-14; E. BRECCIA, *Antiquités découvertes à Maamourak*, B. S. A., 11, p. 107-117; FAIVRE J., *Canopus, Menouthis, Aboukir*, translated by Dr. Alex. Grenville, Alexandria, 1918.

Rosetta. — After passing Mamurah the railway crosses the narrow tongue of land between Lake Edku and the Mediterranean. The town of Rosetta (Rachid, transcription of the Coptic name Rachit) was founded in 870 A. D. upon the ruins of an important city of ancient times, which in all likelihood was Bolbitine.

This classic city must have extended along the bank of the Nile from Rosetta to the Mosque of Abu-Mandur. Rosetta has an almost entirely native population numbering some 15,000 and it presents an exact picture of what life in an Oriental city must have been formerly, when the natives came very little in contact with European civilization.

Until the beginning of the 19th century Rosetta was the principal port of Egypt, and in spite of its continuous decline, due to the growth of Alexandria during the 19th century, the town is still the centre of a fairly important trade, which is now on the increase, as the country districts that lie behind the port are growing in prosperity.

Rosetta's streets are narrow and full of life. The old Arab houses built of black and red baked bricks are charmingly picturesque, and the intelligent traveller ought not to miss seeing them. These houses are often five storeys high and stand on either side of the long narrow streets. Their aspect is most varied, not one of them resembling another. Even in one and the same house there is a curious aversion to uniformity. In many cases the upper storeys, resting on ancient columns, project over the ground-floor; or again the façade of higher storeys is supported on elegant consoles. Remarkable variety is also displayed in the rich wood carvings decorating the doors and windows.

A visit should be paid to the animated and picturesque *suk* or market. Plaiting of mats is one of the industries that is in a fair state of development; the visitor can look on at the curious methods used by the workmen.

Inserted into the Arab buildings or lying about in the streets are numerous architectural fragments belonging to edifices of the Graeco-Roman epoch, and obtained, probably, from ancient Bolbitine. One inscription amongst others, in Rosetta itself, proves the existence in the ancient city of a large temple dedicated to the worship of Cleopatra. A superb architrave of green granite from an Egyptian temple had been utilised in a Christian Church, and is now in the Alexandrian Museum.

Pharaonic remains are plentiful; likewise granite columns. Handsome marble capitals in the Corinthian and Ionic styles of architecture have been collected from Rosetta and still exist there in great quantities.

There are also several mosques of the 16th and following centuries which well repay a visit. The largest of them is the Gama Zaghlul, famous for its great number of columns. The Mosque Mohamed el-Thuleti, raised 4 metres 60 above the level of the ground, has five rows of columns in its interior, while the Mohamed el-Abbassi Mosque is a handsome building, with its portals, its cupola, and its elegant minaret.

The celebrated Rosetta Stone was found in Fort St. Julian to the north of the town. (The fort has been demolished; the only document that commemorates it is a water-colour drawing exhibited in the Graeco-Roman Museum. See p. 124).

We advise the visitor to go on the Nile in a sailing boat as far as the Mosque of Abu Mandur, which stands in a picturesque position (fig. 254). From the top of the hill there is an extensive view over the Nile to the sea in the north, to Alexandria in the west, over the desert to the south, while east-ward spreads a vast plain of cultivated fields and gardens, forming a spectacle of wonderful fertility.



Fig. 254.



CORRIGENDA ET ADDENDA

In spite of the most diligent attention which I and my friends have given to the correction of the proofs, it is probable that errors and incongruities still remain on the definite sheets. The translation had often to be remodelled in the course of the printers' composition; it is therefore possible that misprints have escaped our notice. While relying on the readers' leniency it is my duty to exonerate from any eventual blame the Istituto d'Arti Grafiche, which has carried out the work in a most satisfactory manner.

It is also my duty to make a substantial correction in the passage of the text, where I mention the monster guardian of Hades, companion to Sarapis (page 111, fig. 44).

The discovery of a small fragment of a marble relief has led me to re-examine the representations of Cerberus, either alone or with Sarapis, existing in the Museum, and I have come to the conclusion that the prevailing, if not exclusive, Alexandrian type of the three-headed monster is not the traditional Greek one with three dogs' heads, but one considerably different, already known owing to the description left

by Macrobius and which can be identified in several monuments. In making a fresh publication on the Greek monuments of the Memphis Serapeum, Prof. Wilcken⁽¹⁾ has illustrated with his high competence this more recent type of Cerberus demonstrating: 1) that the Cerberus coupled to Sarapis in the famous statue attributed to Briaxis belonged undoubtedly to this type; 2) that the same remark applies to the Cerberus discovered in the Dromos of the Memphis Serapeum; 3) that the explanation of this type can be found in Egyptian mythology. According to MACROBIUS (Saturn., I, 20, 13) the Cerberus who was placed next to the statue of Sarapis worshipped in the most important Alexandrian temple, had in the middle a lion's head, much bigger than the others, on the left a dog's head turned up as in a friendly attitude towards the god, and on the right a wolf's head. The whole monster was encircled by the serpent's coils. The wolf would represent the animal sacred to Anubis, the dog the animal sacred to Upuat, the lion to Osiris, to whom the serpent is also adaptable, this animal being associated with many chthonian divinities. This type of Cerberus was already identifiable in a bronze now existing in the British Museum, published by MICHAELIS in *Journal of Hellenic Studies*, VI, 293; also in a terracotta of the Ny-Carlsberg Glyptotek edited by W. SCHMIDT and in a stone mould in the Turin Museum, illustrated by TH. SCHREIBER in his *Alexandrinische Toreutik*. In the fragment of bas-relief lately discovered while digging the ground round the so-called Pompeii

(1) WILCKEN U., *Die griechischen Denkmäler am Dromos des Serapeums von Memphis*, in *Jahrbuch des Instituts*, XXXII (1917), p. 190.

pillar (Serapeum) the identity of this type is beyond any doubt (fig. 355).

From a deep grotto, the ingress to which is surrounded by rugged rocks, one can see the forepart of the monster emerging unwillingly dragged out. A personage, moving towards the left, of whom



FIG. 355.

however the left arm only exists, holds the monster under restraint and drags him along by a big linked chain fixed on to a collar. It is clear that we are in the presence of a reproduction of the twelfth and last labour of Hercules, namely the rape of Cerberus brought back on earth subdued and chained by the hero. The fragment is therefore very interesting, but apart from that it is of paramount importance

to observe that the three heads of the monster are easily recognizable as the lion's head (in the centre) much bigger than the lateral ones; as the dog's head on the left, and turned up barking; as of the wolf's head on the right. The whole body is encircled by the serpent's coils. We find thus reproduced with great exactness the type described by Macrobius.

On closely observing fig. 44 at p. 111 which I have wrongly described as Cerberus with three dogs' heads, one can recognize instead the Cerberus of the new type. Our bronze which is of a fine workmanship resembles very much, if it is not identical to, the bronze of the British Museum, in which, if one bears in mind the passage of Macrobius' book already quoted, the three heads can with certainty be identified as those of a lion, a dog and a wolf. This representation of Cerberus, however, is not the only one existing in our Museum. The same type should be recognized in some terracottas coming from Kôm el-Shugafa (see Room 19, glass A, nos. 10717 and 18358), on several handles of big lamps bearing in relief the image of Sarapis with his monstrous companion near him (see Room 19, glass B) as well as on a marble group of about one third of its natural size, which is unfortunately mutilated (see Room 16, no. 3913).

Lastly I would mention that the Cerberus with a single lion's head and with a lion's body, encircled by the coils of the serpent, the forepart of which is above the lion's head and is crowned with a calathus (p. 113, fig. 46), is not represented in our collection by one exemplar only, but by two (Room 12,

glass 7, no. 3504). See also, for the single-headed *Cerberus*, the mummy case reproduced at page 166, fig. 74, second picture.

Page 123 add, before GREEK AND ROMAN INSCRIPTIONS. — Stones (or Plates) for grinding meal; presented by Dr. Cummington (of Derizes). Found in the Desert of Sahara 400-500 Kilom. south from the Mediterranean littoral, between the Oases of Siwa and Jarabub.

In this district, comprising the Oases of Gara, Gerba, Jarabub, Kharga, Dakla and Fayum, Capt. Williams and St. Buxton Davidson of the Light Car Patrols have found implements representing Periods from the earliest Palaeolithic (Chellean) down to the Acheulean and Neolithic Solutrean. These periods cover two glacial epochs with their wide changes of temperature and submergence. The time covered is estimated at 400,000 to 2,000,000 years. [H. W. SETON KARR].



Fig. 356.



Fig. 117.

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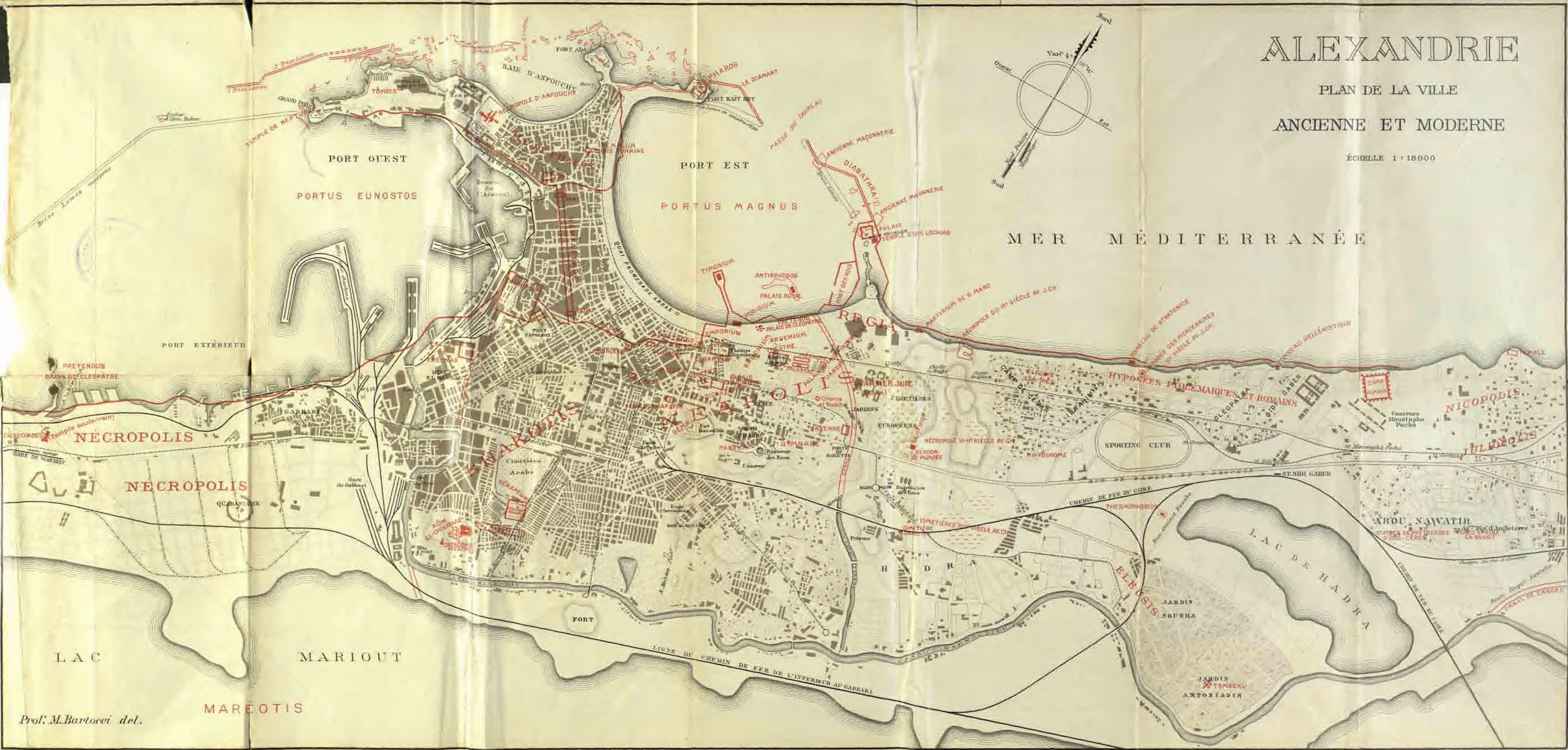


ALEXANDRIE

PLAN DE LA VILLE

ANCIENNE ET MODERNE

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Grave Museum.

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